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DEVOTED TO MUSIC AND THE MUSICAL ARTS

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Subscription, \$5.00.

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VOL. LVIII.—NO. 3

NEW YORK, WEDNESDAY, JANUARY 20, 1909

WHOLE NO. 1504



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IRVING SQUIRE, PUBLISHER, Boston Toledo Chicago





LUITPOLD ST., 24.  
BERLIN, W., JANUARY 3, 1909.

There have been few concerts of importance during the holidays. A new cellist made his debut at Beethoven Hall on Tuesday, who proved to be an excellent artist. This was Ewsei Beloussow, a Russian. He played Davidow's B minor and Saint-Saëns' A minor concertos and Popper's suite, "In Walde." The works of the once so famous Davidow are now rarely heard in concert. He knew how to write for the cello almost as well as his friend, Wieniawski, knew how to write for the violin, as far as adaptability is concerned; but he was far removed from Wieniawski in point of inspiration. The B minor concerto is full of technical difficulties and gives the soloist plenty of opportunities to display his powers as a performer. Beloussow coped with these difficulties and also with those of the Saint-Saëns' concerto very successfully. He has a strong, agile left hand and a voluminous tone.

Achille Rivarde, who recently scored an emphatic success here on the occasion of his debut with the Philharmonic Orchestra, appeared a second time in a recital at Bechstein Hall on the 29th. A very small audience was present, but it made up in enthusiasm what it lacked in numbers. His principal pieces were Saint-Saëns' concerto in A major and the Bach chaconne. He also played Locatelli's G minor sonata and two Spanish dances by Arbos—"Guajiras" and "Tango." Rivarde is said to have given a very smooth, suave reading of the chaconne, not like the rugged Bach of the Germans, but his interpretation was fully satisfactory, nevertheless. The artist is very much in sympathy with Saint-Saëns and also with the works of his friend, Arbos. I commented in full on the merits of Rivarde after his first concert, so a detailed account of his playing on this occasion is not necessary.

On Monday evening, Peter Schenck (a Russian composer, from St. Petersburg), with the assistance of the Philharmonic Orchestra, gave a program of his own compositions at Beethoven Hall. There were a symphony in E minor and two symphonic poems, called "The Sea of Tears" and "Hero and Leander"; a fantasy entitled "Visions," and a suite named "Episodes from Life." Schenck rather surprised Berlin, because he had no innovations whatever to offer. He has ideas and he has mastered the technic of composition so that he is enabled to write good, legitimate, symphonic music; but it is music wholly lacking in individual stamp and in variety of expression. He is entirely deficient in contrapuntal skill, and, as he says everything he has to say in the same way, his works resemble each other like eggs. It was very monotonous to sit through; at least, it must have been, to have heard them all, as some of the Berlin critics did.

I preferred to spend part of the time at Willy Burmester's third concert, which occurred at the Philharmonie on the same evening. Burmester gave a rousing virtuoso performance of the Wieniawski concerto, and also of his old war horse, Paganini's "Nel cor piu non mi sento," which brought the program to a close. He also played Bach's E minor suite and several of his own arrangements of old pieces by Gluck, Kuhlau, Rameau, etc. Of late Burmester has been giving a great deal of attention to these old compositions, playing some of them on nearly every program, here and elsewhere. The public seems to be very fond of them, too. Burmester was supported at the piano by Emerich Stefaniai, the admirable Hungarian pianist, who now accompanies him on all his tours. The pianist contributed much to the evening's enjoyment by his beautiful renditions of works by Schumann, Mendelssohn and Liszt.

Ferruccio Busoni has returned to Berlin after a very successful tour of England. Last night he conducted the Philharmonic Orchestra, at Beethoven Hall, on a program of new and little known compositions. Busoni has been giving concerts with this same purpose in view for the past seven years, and he does so from purely idealistic motives. The receipts by no means cover the expenses

and he has to make up the deficit out of his own pocket; but Busoni is a true idealist, one of the few genuine ones in the musical world. His program last evening consisted of César Franck's D minor symphony; Mozart's "Don Juan" overture, with the finale by Busoni; an interlude from Liszt's little known oratorio, "Stanislaus," and a scherzo by Bela Bartok. The program originally announced that Alex. Z. Birnbaum would play Schubert's rondo with orchestra, in Birnbaum's own orchestration; this work was omitted, however. Busoni formerly gave several orchestra evenings of this kind, but this year he is to limit himself to this one. Evidently he finds it difficult to discover new and old unknown works that are really worth bringing out. The César Franck symphony has already been performed by Nikisch. Busoni gave an admirable reading of this interesting work, as I am told. The finale, which the famous pianist has added to the "Don Juan" overture, in order to make of it a more effective concert number, is based on the score of the opera, and is very legitimately and artistically written. The Bartok scherzo is a grotesque piece, in which all sorts of freakish orchestral effects are attempted, as if the composer were trying to see what could be done with an orchestra in the way of bizarre results. The public laughed at it. Busoni gave a beautiful interpretation of the Liszt excerpt.

Louis Ganne's new comic opera, "Hans, the Flute Player," is soon to be brought out at the Berlin Comic Opera. This will be its first production in Germany.



STATUE OF LULLI AS A CHILD.  
By Gaudex, in the Paris Palais des Beaux Arts.

Ganne has based his libretto on the well known "Rattenfänger von Hameln," a tale that is thoroughly German and that has already been set to music several times. Ganne's opera was first performed at Monte Carlo in 1906, where it met with marked success. Then followed performances on a large number of Italian stages, but, strange to say, it has not been played in Paris or on any other stage in France. The libretto was written by Vaucaire and Michel. It is a free version of the famous "Rattenfänger." The scene is laid in an imaginary town called Milkatz. The Burgomeister has a pretty daughter, and Yoris, who is a friend of Hans, the flute player, asks for her hand in marriage, but he gets the mitten. Next Hans comes to town offering white mice for sale; but no one buys, and to revenge himself, he calls together all the cats of the city with his magic flute tones and drowns them in the river. He then sets free his white mice, and they soon become the plague of the town. The old Burgomeister is compelled to appeal to Hans, the Flute Player, to free the city from the pest. He promises to do so on condition that the Burgomeister give his daughter's hand to Yoris. As there is no other way to get rid of the mice, the Burgomeister complies, with a bad grace.

Another concert of new Russian compositions is to be given here on the 9th by Dimity Achscharumoff, with the Philharmonic Orchestra. The program will be made up entirely of novelties for Berlin, and will comprise Tschai-kowsky's G minor symphony, op. 13; Iwanoff's symphonic prologue, "Savonarola"; introduction, "Sunrise on the Moskwa," and the "Banishment of Prince Galitzin," from

the opera, "Chowantschina," by Moussovgsky; Rimsky-Korsakow's "Wedding March of the Emperor Dodon," from the opera "The Golden Cock," and Kalinnikoff's second symphony. This promises to be a very interesting concert. Kalinnikoff's first symphony, which was performed here by Achscharumoff last season, showed the writer to be a composer of imagination and individuality. The poor fellow died at an early age, and his death was due largely to privation. Rimsky-Korsakow's "The Golden Cock" is the opera that was forbidden in St. Petersburg by the Holy Synod.

Moritz Mayer-Mahr, the well known Berlin pianist and pedagogue, has had conferred upon him by the Grand Duke of Baden the title of Professor. As he is only thirty-nine years old, he is one of the youngest musicians in Germany to be thus honored. Else and Cécile Satz, the two sisters and ensemble pianists, pupils of Mayer-Mahr, at the Klindworth-Scharwenka Conservatory, have been concertizing in Leipzig and Dresden with great success. They are admirable pianists and they play together with remarkable precision and finish.

Issay Barmas, the distinguished violin pedagogue and principal violin teacher at the Klindworth-Scharwenka Conservatory, was married in Paris on December 30, to Nellie Wolfers. Barmas will return to Berlin shortly with his wife and will settle here permanently.

The book on voice production by Wesley Mills, of Montreal, has met with remarkable success and has gone through three American and two English editions in less than two years. Professor Mills was in London the greater part of last year. He underwent a surgical operation there from which his recovery was very slow. As soon as his health will permit it he will return to Montreal. Mr. Mills is an authority not only on voice production, but he is a violin enthusiast also.

Jascha Violin is the name of a little eight year old boy from Odessa, who seems destined to make a great career as a violinist. I heard the child play last night at the home of Mr. and Mrs. Ludwig Metzl before a very distinguished gathering. Mr. and Mrs. Metzl gave a dinner which proved to be a very brilliant affair and which was attended by many eminent personages from the art world, as Arthur Nikisch, Leopold Godowsky, Etelka Gerster, Heinrich Grünfeld, Marcel Salzer, Otto Lessmann, Saul Liebling, Leopold Schmidt, Oscar Bie, Hermann Fernow, the wives of the foregoing, Louisa Wolff, Paul Goldschmidt, and many others, there being in all fifty-four guests present. After dinner there was a little impromptu musicale, when the tiny boy played the violin in a way that astonished all present, most of all the distinguished musicians. He played the first movement of Rode's first concerto and two other virtuoso pieces with an almost unbelievable amount of verve, rhythmic precision and certainty of technic, his tiny fingers flying over the fingerboard with ease and assurance, and he plays with excellent intonation. Surely with proper study and development this child will become a star. He is a pupil of Fiedemann, who is now teaching at the Stern Conservatory, and who was the first teacher of Mischa Elman.

Georg Fergusson was married to Ethel Ostrander in New York on December 23. The distinguished vocal pedagogue will shortly return to Berlin with his bride and resume his teaching at his magnificent new studio at Augsburger St., 64.

ARTHUR M. ABELL.

#### Rochester Festival Chorus Rehearsing.

Rochester, N. Y., now has a Festival Chorus, from which great things are expected in the way of adequate presentations of choral music. The new chorus has been described as a mixed body of two hundred and ten members, with the four-voiced parts well balanced. The chorus is rehearsing this winter for the coming music festival to be held in Rochester in April. Heinrich Jacobsen is the musical director. The works in preparation are Sullivan's "Golden Legend" and "The Children's Crusade," by Pierne. The officers of the chorus are: President, J. Warren Cutler; vice president, Frederick F. Church; secretary, Charles L. Garner; treasurer, George Wilder. The directors for this year include: J. Warren Cutler, Fred F. Church, John E. Morey, F. T. Ellwood, Sol. Wile, F. J. Hone, J. Vincent Alexander, William C. Walker, Charles L. Garner, George Wilder, James P. B. Duffy.

#### "The Friars" to Entertain Constantino.

Florencio Constantino, the tenor, will be entertained by "The Friars" at a complimentary supper in his honor, to be held at The Monastery Saturday evening, January 23. The Abbot, Charles Emerson Cook, will be the toastmaster and the committee in charge, Friar Theodore Bauer, chairman, and Friars Ryan, Walker and Alexander Englander, promise a surprisingly elaborate menu and program.

## MOSCOW MUSICAL NEWS.

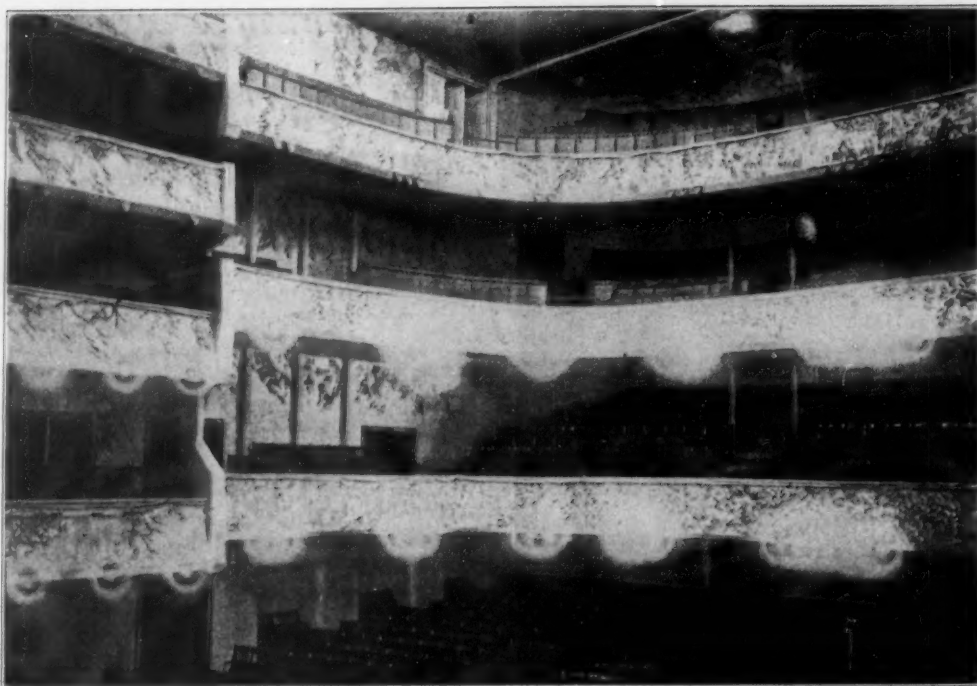
Moscow, December 28, 1908.

Last year (1907), in November, a great misfortune befell Moscow; a fire broke out in the Solodownikow Opera House and in one hour's time rendered the building unfit for use and turned the staff of some 400 persons practically to beggars. A great deal of labor was required to restore the theatre, as it had only blackened walls left. Architects, decorators and an enormous number of workmen have been hard at work for the last year, and recently the first performance was given there, Moussorgsky's opera, "Boris Godounow," which had a considerable run in Paris last May.

The catastrophe of the fire has proved beneficial in the long run, for the outside of the building has improved and inside it is more comfortable for the public and is exceedingly well arranged for the artists and the whole company. The number of seats amount to 2,500 and the audience can see well from every part of the house. As for the decorations, they are done in the best style.

The inside of the house is very elegantly and luxuriously decorated in white and gold and is brightly lighted. The seats are comfortable, the boxes roomy and their fronts decorated with bas-reliefs in ancient Greek style by the illustrious Russian sculptor Korovin.

Firmin, the owner of the private opera company now established in the Theatre Solodownikow, is a very energetic manager. Not only is he clever and understands well how to attract an audience, but he also enters heart and soul into the spirit of the opera to be given. He has engaged a great number of good singers and artists and arranged an extensive repertory, to be varied often by new operas. Every night the theatre is full and the interest of the



INSIDE OF THE THEATER OF SOLODOWNNIKOW AS IT IS NOW.



MOSCOW OPERA HOUSE AFTER FIRE.

people increases from day to day in the achievements of Firmin.

To the great disappointment of the public and management, the last opera of Rimsky-Korsakov, "The Golden Cock," which had been chosen to inaugurate the new established Solodownikow Theatre, was forbidden by the Czar, for it is a bitter satire on the government of Russia. When will the day come, that Russia will be free to choose her themes for art, opera and poetry?

ELLEN VON TIDEBÖHL.

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BERLIN W., GERMANY, KURFÜRSTEN STRASSE 10

## GERMAINE SCHNITZER MAKES HER REAPPEARANCE.

With Germaine Schnitzer as the attraction, the Russian Symphony Society gave its third concert of the season at Carnegie Hall, Thursday night of last week. The reappearance of this charming Viennese pianist was the magnet that attracted most of the people to the concert who would otherwise have preferred some other diversion, or their own firesides to listening to the work of this orchestra. Serious judgment of the novelties presented must be suspended until such works can be played under different auspices: Rachmaninoff's second symphony was played for the first time, but its merits or defects cannot be determined under the circumstances. We must needs hear it properly performed in justice to the composer. The three parts from the "Child Life" suite of Konyus, were pleasant reminiscences, but that was no reason why the conductor should seem so eager to grant encores. Petition at orchestral concerts belong to the dark ages of music, and ought not be tolerated under any conditions. After listening to the lengthy Rachmaninoff symphony, the three parts of the Konyus suite with two of them played twice, many in the house heaved a sigh of relief when the real attraction of the concert, Miss Schnitzer, came before the footlights. She received a most cordial welcome. Her performance of a novelty by Liapunow, an "Ukrainian" rhapsody, with the orchestra, evoked prolonged enthusiasm. No pianist of Miss Schnitzer's sex ever gave a more remarkable exhibition of octave playing than she disclosed. Her technic is remarkably clean, and ample for the most difficult works written for that much abused instrument, the piano. From first to last, Miss Schnitzer showed her grasp of the meaning of the Liapunow score far better than the conductor did. Her tempi were in accord with the composer's ideas, and that is something that cannot be said for Mr. Altschuler, who a number of times during the performance was belated in his beats. Everybody who knows the meaning of the word, "rhapsody" understands that it cannot be played too fast. Miss Schnitzer's velocity was overwhelming and in accordance with the text. Her masterly performance soon aroused the audience out of its state of lethargy. After numerous recalls, Miss Schnitzer added the Saint-Saëns toccata, and in this she gave further evidence of her acute sense of rhythm, a full round, musical tone, and musical skill. New York may have better op-

portunities to hear and appreciate Miss Schnitzer's fine talents. Next week she will play the Schumann concerto with the New York Philharmonic Society at Carnegie Hall, Friday afternoon and Saturday evening.

The Liapunow rhapsody is not striking for originality, but then who today can write an original rhapsody? The form is similar to that of other composers, but in the treatment the Russian composer is more lavish in laying on the colors. Those who imagine that they can see real tints in musical compositions, doubtless beheld too many reds and purples in the Liapunow rhapsody. Thanks, to the gifts of Miss Schnitzer, the work made a profound impression, even upon those who usually sit unmoved under the presentation of music from this school. The concert last Thursday night closed with two "Caucasian" sketches by Ippolitow-Ivanow. It was after eleven o'clock when the audience was dismissed. If something could be done to improve the ventilation of Carnegie Hall, it might be possible to endure programs two and a half hours long; in the meantime, let the cry go up for shorter programs, and, last of all, let the soloist play or sing before the patience of the audience is exhausted. The practice of putting the soloist on next to the last number is inartistic. Of course, this is a polite ruse to compel the people to remain until the close of the concert.

### European Tour to Be Conducted by Mr. and Mrs. Arrighi.

Garibaldi Arrighi and Mrs. Arrighi will conduct a vacation tour de luxe through Europe this coming summer. The Arrighi tourist party expect to leave New York about May 15, and will sail direct for Italy, making a stop at Gibraltar. The cities to be visited in Italy include Naples, Rome, Florence, Venice, Milan, and also a four hour sail on beautiful Lake Como. From Italy the Arrighi party will journey to Switzerland and then they will travel through the Rhine cities in Germany. From Cologne they will go to Brussels and thence to Paris, where ten days will be spent. From Paris, London will be the next point of interest, and the one hundred and ten days tour will close in Scotland.

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35 WYMOUTH ST.,  
LONDON, W., December 30, 1908

London in a snow storm is not altogether the agreeable place that might be imagined. The one that is going on now is the biggest for several years and has lasted for more than twenty-four hours. The poor horses find it difficult to get along, so traffic is very slow. The weather is so cold that water pipes are frozen inside the houses, a most unusual happening here, and not pleasant, but if people will live in unheated houses, they must suffer the consequences.

The past holiday season has been rather trying in many respects. On Christmas Day all the 'buses stopped running at eight o'clock in the evening, as the men wanted a Christmas dinner; the cabbies also took a night off, so getting about in the evening was difficult. Many people were forced to walk and the conditions were extraordinary for a large city like London. Of course, the grievances were all aired in the daily papers the following morning, so it gave a topic in a dull season to be written and talked about. All the shops and places of business were closed Friday and Saturday and many of them also on Monday. Holidays are not frequent here, but when they have one it lasts a long time. One thing that Americans who live in London notice at Christmas time is the lack of any holiday atmosphere; it is just like any other time, any other bank holiday. The rush and merriment of an American Christmas are entirely lacking; nor does the "tree" flourish as in the United States.

Mrs. Farjeon, who is the widow of the well known writer of that name, entertained some Americans at dinner on Christmas Day, among them being Mr. and Mrs. Horatio Connell. The house was prettily decorated, and the evening was spent in true American holiday fashion. Mrs. Farjeon is a daughter of Joseph Jefferson, whom she strongly resembles. One of her sons is a composer of music, and her daughter has inherited her father's talents as a writer.

The first Ballad concert of the new year is to take place January 9, and on the 16th the first Queen's Hall Symphony concert occurs. In the evening of the 16th the English opera season begins at Covent Garden.

Announcement has been made that there will be no performances of German operas during the grand season in

the spring and summer. This is causing much unpleasant comment from many opera goers.

An innovation recently in London is in the form of a "curtain raiser." Instead of the former rather dull short play, in two of the theaters experiments have been made with satisfactory results. Helen Mar, who has a reputation in London as "the original" American story teller, gave the curtain raiser for the new play, "Sir Anthony," and delighted the audience, which applauded and laughed continuously. At the Kingsway, Lena Ashwell has just introduced a novel idea for a curtain raiser in the shape of a string Quartet. Stanley Hawley, director of the music at the Kingsway Theater, has been giving unusually good music during the past season, and now the Quartet takes a prominent place on the stage, playing the best classical music, and thus attracting musicians to the theater who otherwise would not attend. Their opening program was Haydn's variations on the "Emperor's Hymn," followed by a novelette by Glazounoff. While the stage was being prepared for the play, Mr. Hawley played a Chopin noc-



ARTHUR ALEXANDER,  
Who is singing successfully in London.

turne for piano. After each act of the play, one of the Quartet went on the stage and played solos. Mr. Hawley feels very pleased with the success of his music at the Kingsway. Miss Ashwell has the reputation of making the atmosphere of her own theater more artistic than any other theater in London. The Quartet is composed of Philip Cathie, Horace Fellows, Lionel Tertis and Jacques Renard.

A letter, just received, has the following to say: "Theodore Byard, who is at present on a tour throughout the Balkans, has been having great success. His concert at Constantinople on December 16 was extremely interesting owing to the fact that the audience was mostly composed

of the Young Turks, and that Enver Bey himself, who is the hero of the Constitution and the first man to raise the standard of revolt (in fact, the Garibaldi of Turkey), was there in person, and this upon the eve of the opening of Parliament, Turkey's greatest day. It is of great interest to know that Enver Bey, the greatest man in Turkey at the present hour, had never before been to a concert and never heard a woman sing, and therefore when he heard Jessica Rayne, who is accompanying Theodore Byard on the tour, singing, he pronounced himself perfectly astonished at the great difference between a man's and a woman's voice. It shows the amount of interest he must have taken in Mr. Byard's concert that he should have attended it on the eve of the great day in Turkey. After the concert a banquet was given in Theodore Byard's honor by Ferid Pasha, the Sultan's brother-in-law, during which he made a speech in which he spoke of the great interest Turkey took in English artists, and spoke also of the great appreciation of Turkey for the sympathy which England had shown her in the present crisis. All drank to the health of His Majesty and the prosperity of Great Britain."

Another American who has made a successful appearance in London is Christine Brooks of Chicago. She has been in Europe for the past two years and has studied with Mrs. Rudolph Ganz and Herr Von Zur Mühlen, both well known vocal teachers. It was in the autumn that Miss Brooks made her London debut, when her program included songs by Schubert, Franz, Brahms and Hugo Wolf, also a group of Mr. Ganz's songs. Since that time she has sung at a number of private musicales in London. In January Miss Brooks will be in Paris to fill an engagement, and during the winter will sing in other cities on the Continent. Next spring she goes to America, where she will be heard in public.

There is to be a musical festival at Brighton about the middle of the month of January. At the opening concert the "Dream of Gerontius" is to be performed for the first time in that city. For the second evening a Wagner program has been arranged, excerpts from different operas being sung. "Elijah" on another evening and a miscellaneous program, to include a number of compositions by British musicians, promise an excellent entertainment for music lovers. The Brighton Sacred Harmonic Society will furnish the choruses necessary for the occasion.

Granville Bantock, who set "Omar Khayyam" to music, has succeeded Sir Edward Elgar in the chair of music at Birmingham, and is preparing a curriculum, for which the critic of the Yorkshire Post offers a humorous anticipation of its possible Orientalism. He suggests that the course of lectures to be taken by candidates for a degree in music will consist of "One Thousand and One Nights" discourses; that the academical dress will include a turban and a burnous, instead of the ordinary cap and gown; and that in the matter of discipline some severity may be expected. The bastinado will be applied to those students who, after a preliminary warning, introduce more than two successive common chords in their exercises, while the "Curse of Kehama" will be launched against those who fail to pass the annual examination. Experts in the Rebab, the Marraba, and the Darabukkeh will no

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doubt be engaged, and among the subjects for lectures will be such matters as the structure of the Ghazal, the use of "Janissary Music" or "Turkish Music," by Beethoven and others of the great composers, the song of the bullfinch, and the chant of the muezzin.

Concerts have been given the past year as follows: Royal Albert Hall, 67; Bechstein Hall, 300; Aeolian Hall, 324; Steinway Hall, 220; St. James' Hall (opened April 25), 100.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF PRESS SECRETARY, MRS. JOHN OLIVER,  
156 NORTH BELLEVUE BOULEVARD,  
MEMPHIS, TENN., JANUARY 15, 1909.

Much interest has been aroused in the Federation by the offer of \$2,000 as prizes for the best American composition. This sum will be divided into three parts, the first prize of \$1,000 being offered for the best orchestral composition. When the contest closed, October 1, there were twenty-five compositions entered for this class. For class II, or vocal solo class, there were sixty-one contestants, and for the third class, piano solo, there were twenty-eight contestants. These compositions are now in the hands of the judges. The committee has been instructed to withhold the names of the successful contestants until the Biennial meeting of the National Federation at Grand Rapids, Mich., next spring, when the compositions will be presented and prizes awarded. A circular letter has been sent to the clubs of the Federation stating that the fund from which these prizes will be drawn is being subscribed by the clubs in the Federation. Eleven of the clubs in the Eastern section have responded, fifteen from the middle section, thirteen from the Southern section and nine from the Western section. The total amount having been received from federated clubs to date being \$920. The circular from the committee closes with the following statement:

Confident of the deep interest felt by every club in the Federation in the musical uplift of our country and in every branch of work undertaken by the Federation, we earnestly hope that all the clubs not yet having subscribed to this fund will consider the matter and communicate with the chairman of the department. All clubs that have subscribed and not yet sent drafts are respectfully asked to send the same to Mrs. J. E. Kinney, 737 Corona street, Denver, Col., by April 1.

#### COMMITTEE.

MRS. JASON WALKER, Chairman,  
MRS. DAVID CAMPBELL,  
ARTHUR FARWELL.

The Harmonica Circle of Lebanon, Pa., has issued a most attractive year book for the season of 1908-9. The official board for the season includes: President, Mrs. C. M. Coldren; vice president, Mrs. E. Mease; corresponding secretary, Miss K. L. Kline; treasurer, Miss K. Grittinger;

librarian, Miss L. Brooks. The next program of the club will be a recital January 16, by Mary Hall.

The Music Study Club of Topeka, Kan., is doing fine work this season under the direction of Mrs. R. H. Morehouse, president. December 18, the club gave an interesting and instructive program of Schumann numbers. Mrs. Albaugh entertained the club January 8.

The Choral Club of Lexington, Miss., is giving regular concerts in addition to the course of study which it has continued from last season. During the present season the club will study and hear programs from the works of Foote, Gottschalk, Lynes, Bartlett, Margaret Lang, Chadwick,

number of the program was a four part chorus for women's voices, "By the Rivers of Babylon." The song was directed by Mr. Bruenner, who, with the assistance of the sixteen artist voices, did most praiseworthy work. The program altogether was most artistically given and was highly appreciated by those who were so fortunate as to hear it.

The three hundred and eightieth concert of the Amateur Musical Club, of Chicago, was given Monday, December 28, by Priscilla Carver, Ethel Freeman, Julia Manierre, Mrs. A. F. Callahan and Mrs. T. S. Ryder. Miss Carver's playing is remarkable for musical touch and repose, while that of Mrs. Ryder is full of dash and brilliancy. Miss Freeman's interpretation of her violin numbers was thoroughly musical, while other numbers on the program were fully appreciated.

Saturday the Beethoven Club of Memphis, Tenn., will hear Josef Lhévinne, the Russian pianist, at the Lyceum Theater. This is the club's third artist concert of the season, and the afternoon is selected for the pianist in order that piano teachers and pupils may have an opportunity to hear him.

#### Carl to Play at Columbia.

William C. Carl will play a recital on the great organ in St. Paul's Chapel at Columbia University, Tuesday afternoon, January 26, at 4:10 o'clock. This will be Mr. Carl's first appearance at Columbia, and a special program has been arranged. The recital is free to the public. No tickets required. Mr. Carl's program is as follows:

Prelude and fugue in C minor.....Bach  
Meditation (edited by Mr. Carl).....Chaminade  
Gavotte (Sonata XII).....Martini  
Allegro Maestoso (sonata in C minor).....J. V. Bergquist  
Spring Song (edited by Mr. Carl).....Borowski  
Variations de Concert.....Joseph Bonnet  
Rêve Angélique.....Rubinstein  
Allegro, from the D minor concerto.....Handel  
(With cadenzas by Guilman.)  
Le Vendredi-Saint (Good Friday).....Tumbelle  
The Darkness; The Earthquake; The Angelic Choir.  
Marche de la Symphonie Ariane.....Guilmant  
The doors close promptly at 4:10 o'clock.

An interesting old Christmas oratorio, by Heinrich Schütz, has been found in the city library at Upsala, Sweden. It was discovered by Dr. A. Schering. The work was written in 1664 and all the parts are well preserved in manuscript. It will soon be published by Breitkopf & Härtel.



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Parker, Buck and Sherwood. American composers previously studied by the Choral Club are Edward MacDowell, Arthur Farwell, Ethelbert Nevin, Jessie Gaynor and Carrie Jacobs Bond. Mrs. Joseph S. Eggleston is the president of the Choral Club.

On the afternoon of December 16, the Schubert Club of St. Paul, Minn., heard an interesting program at Elks Hall, which was crowded almost to overflowing. The opening

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
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PARIS, January 4, 1909.

#### ANNOUNCEMENT.

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The principal feature of the last Colonne concert at the Théâtre du Châtelet was "Les Enfants à Bethléem," a "mystère" in two parts for soli, chorus of infants (children) and orchestra, by Gabriel Pierné, on a poem of Gabriel Nigond. The soloists taking part in this work were: Mme. Auguez de Montalant (as the Virgin), Madame Mastio (the Star), Madame Bathori-Engel (Jeanette), Madame Mellot-Joubert (Nicolas), Madame de Schutter (Lubin); M. Brémont (the reciter), M. Caze-neuve (the ass), M. Froelich (the ox, and a herdsman), M. G. Mary (a celestial voice). Children's chorus numbered 400. The work was given for the first time in Paris under direction of the composer and had a warm reception. It is a Christmas pastorate, innocent and naive, picturesque and poetic in its simplicity. Truly a children's Christmastide, touching and youthful in expression and delivery. While this composition engaged the major portion of the program, there were other numbers, conducted by M. Colonne, namely, the "Egmont" overture of Beethoven; "Les Maîtres Chanteurs" (rêverie of Hans Sachs; dance of apprentices; march of the guilds and greeting to Hans Sachs); "Fantaisie Hongroise," for piano, Liszt (Maurice Dumesnil); "Lohengrin," prelude to Act III, closed this interesting concert.

On the program of the Lamoureux Orchestra, under M. Chevillard, appeared the "Symphonie Heroïque" (No.

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3), of Beethoven; concerto for piano in D minor of Mozart, performed by a Belgian pianist, with a large following in the French capital, Arthur de Greef march from "Christus," by Liszt; pastorate from Bach's oratorio, "Christmas," ending with the funeral march and final scene from "Le Crépuscule des Dieux," Wagner; soloist, Agnes Borgo.

The Conservatory concert, under M. Messager, offered its patrons, among other things, a Schumann "Introduction," for piano and orchestra, with Raoul Pugno as the soloist; the "Scotch" symphony of Mendelssohn; "Symphonic Variations" of César Franck, and several unaccompanied choral numbers—in which the Conservatoire singers always appear to great advantage.

Recently Herr Ernst von Mendelssohn-Bartholdy made a present to the Emperor William of one of Mozart's notebooks, the contents of which had not, up to date, been known to the world. The Kaiser has just had this book printed at Breitkopf & Härtel's, by whom it will be issued. The notebook is small, in which Mozart, when he was a boy of eight years of age, in the year 1764, wrote



SHADOW PICTURE OF JOHANN STRAUSS.  
By Dr. Otto Bühler.

all his compositions. It is in good condition, and formed part of the valuable autograph collection of Ernst von Mendelssohn. The booklet contains a lot of unknown compositions, which, in musical tone, thought and richness of idea, resemble those which Mozart afterward produced. There is nothing in them, says a correspondent, which would make one judge them to be the work of a boy. Together with minuets, adagios, prestos, the book also

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contains the first fugue that Mozart composed. This highly interesting publication will be sure to attract much attention in the musical world.

Mignon Nevada (daughter of Dr. and Emma Nevada-Palmer) has already sung three times at the Teatro San Carlo, of Lisbon, this season, each time making her interpretation of Rosina in the "Barbiere" a tremendous success. In the lesson scene she sang the "Mysoli," which she was obliged to repeat after a big "bis" and imposed ovation.

At the Opera of Geneva, Switzerland, Minnie Tracey is appearing with splendid success in the role of Elisabeth in "Tannhäuser," for which part she was specially engaged. Her next appearances will be as Valentine in "Les Huguenots." In February Miss Tracey will create, in Geneva, Gluck's "Alceste" and "Isolde."

Elyda Russell, the well known polyglot lieder singer (which languages she also speaks fluently), has enjoyed great success in her Scandinavian tour and in her "Lieder-abende" at Berlin, singing in the German capital at five concerts. Miss Russell is now spending the holiday season at Montreux, after which she comes to Paris to give a concert on the 19th inst. at the Salle Erard.

I learn that Norah Drewett, the gifted pianist, has been engaged, for the third time, to play this season with the Casino Orchestra at Monte Carlo. After her second recital at Berlin, on December 14, she left for Vienna, to give there a series of recitals during January. Miss Drewett's successful playing, under Fritz Steinbach's direction at Cologne, where she performed the Schumann concerto, and at Schwerin in the Mozart concert, have led to her engagement for a tournée through Mecklenburg next season. Recently Miss Drewett also played, for

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the second time, to the Crown Prince and the Princess at Potsdam. I understand that this young pianist intends to settle in Vienna.

At a recent atelier reunion of students the occasion was made especially attractive by the piano playing of Henry Eames, a well equipped musician from America, who is now located in Paris as pianist and teacher. Mr. Eames possesses many excellent qualities as a pianist: a beautiful touch, clean cut technic and musical expression, full of nuances, being among the forces commanded by a strong and refined mentality. The Vitti Academy, however, where these student reunions are held, is hardly calculated to draw out a musician's best efforts, or display his better qualities; on the contrary, the place is more likely to dampen and handicap one's inspiration and to threaten failure of success. Mr. Eames, by his playing of Chopin (valse in C sharp minor, three short preludes, nocturne, C sharp minor) demonstrated his claim to high rank as a musical pianist. Being obliged to play an encore number, he chose the Schumann "Nachtstück" in F. Later in the program Mr. Eames was heard in a group containing Paderevski's "Melodie" in B; "The Little Shepherd," of Debussy, and the Schubert-Liszt "Soirée de Vienne." These selections were followed by the demand of an extra number, which Mr. Eames gave exquisitely in the form of "Träume" ("Dreams") from a set of pieces, op. 9, by Richard Strauss. Ephra Vogelsang, a charming young American, was the vocalist of the evening, whose singing gave much pleasure to her friends. Her selections were: "Hear Ye, Israel" from the "Elijah" of Mendelssohn; "Le Mariage des Roses," by César Franck, and a pretty, well written little "Dream Song," by Louise Llewellyn, with violin obligato played by Miss Lee. Miss Llewellyn is a young newspaper correspondent, endowed with musical talent and much modesty. Miss Vogelsang contributed a second group, composed of Haydn's "My Mother Bids Me Bind My Hair"; "Toujours à Toi," Tschakowsky, and the "Valse Song" from "Mireille," by Gounod.

Other musical programs at these Vitti Academy student reunions have introduced solo performances by Margaret Austin Sheets, violinist, and Edith V. Gibson, vocalist, in selections from the compositions of Sauret, Beethoven, Massenet, Weil, F. G. Dossert and Schubert. By Grace Ehrlich, a charming little pianist, who captivated her listeners with Schumann's "Papillons"; "Ich liebe Dich," by Grieg, and a MacDowell polonaise, and John F. Byrne,

basso, in arias from Halévy, Meyerbeer and Gounod. By C. Edward Clarke and Helen Brown Read, in vocal selections from the works of Massenet, Haydn, Geibel, Gounod and others. By José Vargas Nuñez, piano, and Arturo Espinoza, cello, in works from Grieg, Schumann, Brahms, Fauré, Popper, Saint-Saëns; with a request number, Gounod's "Ring Out, Wild Bells," sung by Helen Brown Read.

At the Student Hostel, an attractive Sunday afternoon Christmas service was held, with "Carols" sung by the students from everywhere; a violin solo, Handel's "Largo," contributed by Carine Duval-Allen; vocal solo, "Noël," by Miss de Bow, and an "Address," delivered by Miss R. Rouse, secretary World's Student Federation.

Dr. and Mrs. J. H. Spaulding gave an interesting tea musicale at their home in the Rue Octave-Feuillet, when the American child pianist, Aline van Barentzen, charmed everyone by her remarkable performances; Madame de Faye-Jozin was heard in her own recitations, with exquisite accompaniment; and the work of two singers, Madame Capoy and M. Duchêne, was much enjoyed.

With a performance of "Tannhäuser" at the Opéra, the engagement of the tenor, M. Alvarez, has been terminated. There is some talk of the tenor joining the forces of the Opéra Comique. But what roles would there be for him to sing at that house?

It is officially stated that "Bacchus," the new opera, by Catulle Mendès and Jules Massenet, will not be produced before October next. The delay, it is given out, is due to scenic difficulties. You know the saying: "A poor excuse is better than none."

Marguerite d'Elty, of the Opéra, gave a brilliant soirée at her home on Thursday evening. The hostess, who was in splendid voice, sang, with remarkable effect, the "Foggeronne," by Georges Spork, accompanied by the composer; also several very melodious songs by the Chevalier Barbirolli, with the author at the piano. All of these were greatly applauded. Mlle. Vinci, of the Opéra, and Mlle. Malcy-Colas, of the Opéra Comique, were likewise very successful in several arias; also the Spanish composer Valverde. Among the many guests were noticed: His Excellency Samad Khan, Persian Minister; Prince Hormose Mirza, the Deputies Colin and Bougues, the painter and Madame Wencker; M. Pourgon, Mayor of the Ninth Arrondissement; Paillet and Porunée, councilors at the

Court of Cassation; Reynal, Cabinet Chief of the Ministry of Agriculture; Rieder, director of the Philharmonique, at Mulhouse; M. and Mme. Jules Hié, Tony Raymond, Ricardo Viñes, etc.

This charming artist of the Paris Opéra, Marguerite d'Elty, has just been engaged for the opera season at Monte Carlo, where she will renew her successes of Marguerite, Juliette, Thais; or in the sombre and tragic role of "La Navarraise," in Laura, Sapho, etc. Madame d'Elty has also renewed her engagement with the Paris Opéra.

Olympia Georgiadès, an artist-pupil of King Clark, has been touring the principal cities of France, "en représentation" or star engagements, as Carmen, scoring successes everywhere.

Regina de Sales, gave a delightful Christmas Eve "coffee and doughnut party," with music, for young folks, at which their elders were greatly entertained.

Henry Eames' assistant, Alleyne Archibald, entertained some musical friends at tea on Saturday. During the afternoon Miss Archibald played the Rubinstein D minor concerto, and Floss Denny the Beethoven E flat concerto. Mr. Eames assisted at the second piano.

James E. Dunning, American Consul in Milan, has arrived in Paris. He leaves for New York on Wednesday aboard the Teutonic.

#### Haensel & Jones Artists Booked for Festivals.

Haensel & Jones have been successful in booking many of their singers for the coming spring music festivals. Florence Hinkle, Adah Campbell Hussey, Glenn Hall and Tom Daniel are scheduled for the festivals at Columbus, Ohio; Lima, Ohio; Zanesville, Ohio, and Newark, Ohio.

Florence Mulford and Charles Kitchell are booked for a tour with the Boston Festival Orchestra.

This firm of musical managers has also closed a Southern tour beginning May 17, for Florence Hinkle, Adah Campbell Hussey, Edward Strong and Frederic Martin. The tour is for four weeks.

Harry Lambart has secured the rights for the London production of Oskar Strauss' new operetta, "Der Tapfere Soldat," which was brought out in Berlin a few days ago, and which has been running in Vienna with great success.

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LEIPSIK, December 31, 1908.

Since the founding of the Gewandhaus series, in November, 1781, it has been the custom in Leipzig to mark the New Year's Day with a concert. For many decades the public rehearsals have been held on the morning of the last day of the old year. The current program, with Arthur Nikisch at his post, has Beethoven's "Egmont" overture; the "Queen of the Night" aria from Mozart's "Magic Flute," sung by Frieda Hempel, of the Berlin Royal Opera; Sinigaglia's overture to Goldoni's comedy, "Le Baruffe Chiozzotte"; H. Proch's theme and variations for soprano and orchestra, and the Beethoven fifth symphony. Those who have followed Nikisch's Beethoven readings for a few seasons may have sometimes wished that the rougher dramatic element might have been more accentuated. Not that there was ever any lack of intensity, but an absence of the blunt, brusque phrasing which can sometimes differentiate between dramatic and lyric. There was nothing more to be desired in the two Beethoven readings today. Since the orchestra was also doing its work superbly, one is disposed to chalk this up as an ideal—energy unlimited without losing anything of dramatic vehemence or of melodic beauty, or of once departing from an ideal orchestral balance. The Sinigaglia overture is so tuneful and jolly, yet so closely written, that it furnishes great pleasure and should become a great public favorite for lighter mood. Fräulein Hempel's fine coloratura created great enthusiasm and she sang numberless encores, both with orchestra and with Nikisch at the piano.

On the above New Year's Day occurred in London the death of J. S. Bach's youngest son, Johan Christian, born in Leipzig, 1735. The very first Gewandhaus concert had brought one of his symphonies, and the concert given a week before his death had produced his symphony for two orchestras. The complete program of November 25, 1781, showed a symphony by Josef Schmitt; choral, "Hymn to Music," by Reichardt; a violin concerto played by Berger; a "Quartett mit dem

ganzen Orchester" (a four voice symphony for strings), by the younger Stamitz; symphony by Joh. Christian Bach; aria by Sacchini (Madame T. Podleska); symphony by E. W. Wolff (who wrote fifteen). The concert was under the direction of Johan Adam Hiller, who was conductor until 1785. Note that the concert of December 26, 1781, had three symphonies (one each by J. C. Bach, Stamitz and Vanhall); a violin concerto, played by Hertel and the entire five movements of a mass by Michael Haydn.

The New Year's concert of 1782 had a symphony by Picini (who claimed eighty-eight symphonies, of which twenty-two are in print); aria by Hasse (Madame Obermann); a violin concerto, played by Berger; a Naumann vocal duet (Madames Obermann and Tec-Podleska); symphony by Stamitz (who had twelve printed); aria by Sacchini (Podleska); chorus from Gluck's "Alceste"; symphony by Naumann (who had eighteen symphonies).

While observing the foregoing programs, young students should be continually warned against taking shock at enumerations of symphonies composed. Those old works required only from ten to fifteen minutes each, and were so simply scored as to represent much less work than a single movement of a modern work for large orchestra.

The current New Year service by the Thomaner Chor on December 31 had the D minor organ toccata, the double motet, "Singet dem Herrn ein neues Lied," and the choral vörspiel, "Das alte Jahr vergangen ist," by Bach; also J. A. P. Schulz's motet, "Des Jahres letzte Stunde." On January 2 the program includes works by Bach, Mendelssohn and Johan Bartz, also the "Sanctus" and "Benedictus," from Rheinberger's "Requiem," op. 84.

Violinist F. W. Porges, pianist Karl Hasse and cellist Wünsche recently gave a concert of sonatas from the Italians and Germans of the seventeenth and eighteenth centuries. Those works for violin and basso continuo were given by cello and piano; those for violin, gambe and basso continuo, by violin, cello and piano. The composers represented were Corelli, E. Felice dall' Abaco, Handel, Buxtehude and Bach. A large audience of the city's good musicians was present to enjoy the works.

Helena Lopuska is a young Polish pianist-composer who has made her home in Leipzig for a couple of years. Her recital in the Kaufhaus included the chromatic fantasia and fugue, the Schumann fantasia, pieces by Schumann, Bach, Scarlatti and Chopin, two of her own pieces and the Liszt "St. Francis of Assisi" legend. There could be difference of opinion as to the young artist's relative maturity for such as the Schumann fantasia, but no doubt that she has a decided pianistic and interpretative talent. She held her audience strictly to attention until the last note of her recital had been played. Her two compositions, "Abendstimmung" and an "Enchanted Swan" fantasia, were of

agreeable stuff without great individuality, and were probably closest related to Liszt. An orchestral ballade of hers will be given performance in Warsaw this season.

The soprano, Elizabeth Hauben, had the assistance of accompanist Arthur Smolian, critic of the Leipziger Zeitung. She gave twenty-two songs by W. Friedemann, Bach, Giovanni, Beethoven, Schubert, Hugo Wolf, Brahms and the "Lochheimer Liederbuch" of the year 1456. This singer's voice is as yet under too bad usage and her talent too meager to hold a musician longer than to hear one song group.

Violinist Gertrud Matthes and pianist Gertrud Ruscheweyh, both of Dresden, gave a recital, wherein they played sonatas by Nardini and Bach, also numerous solo pieces. Miss Matthes was relatively further advanced in her art, but hardly more than ready to appear in her own concert. She showed good schooling in a modest degree and played with some assurance. She had been formerly under Hans Sitt in Leipzig conservatory. The other young artist, whose work was not especially erratic, might nevertheless do well to wait another season before appearing as soloist in regular concert.

Violinist Josef Rosenthal, who was for two years a pupil of Grün in Vienna Conservatory, for a while a member of the city opera orchestra in Odessa, and for the last two and a half years pupil of Hans Becker in Leipzig Conservatory, has been called to the post of instructor in Simmons College at Abilene, Tex. Rosenthal is a native of Russia. He carries good recommendations.

EUGENE E. SIMPSON.

### Mrs. Albro Blodgett in Fort Wayne.

Mrs. Albro Blodgett, as the soloist at the first concert of the season by the Apollo Club of Fort Wayne, Ind., succeeded in arousing much enthusiasm. All pronounced the quality of her voice, "beautiful," and much more that was favorable was said about her singing. The following extract is from a long criticism in the Fort Wayne Journal-Gazette of January 8, 1909:

Mrs. Albro Blodgett, the soloist chosen to add distinction to this first concert, has sung in Fort Wayne on two previous occasions, and at both performances created almost a sensation not only by her really beautiful voice, but by her beauty and charm and personality. Her return after two years of European study was greeted with the greatest enthusiasm and she was repeatedly encored. Her interpretation, as well as her vocal art, is beyond criticism, and her clear, high tones, soft and tender or jubilant, were not less melodious than the smooth, velvety lower tones. Two heavy numbers, "The Queen of Sheba," aria from Gounod, and an aria from "Madame Butterfly," proclaimed her mistress of dramatic power, while her German ballads and English songs were enchanting. Beach's "The Year's at the Spring" fairly took the people off their feet, and in contrast, but equally charming, was Handel's "Oh, Had I Jubal's Lyre." Mrs. Blodgett brought her own accompanist, and Beulah Alringer added to the success of the Apollo numbers by her piano accompaniments.

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**ALBERT SPALDING'S RECITAL.**

(For the Earthquake Benefit.)

For charity sake Albert Spalding returned to New York from the West in order that he might contribute his mite to the fund for the earthquake sufferers in Sicily. The young American violinist spent a part of his childhood in Italy, and as the foundation of his musical education was laid in that land of sunshine he has come to regard it as his second home. Spalding decided that this benefit concert should take place in New York, where he made his recent triumphant debut after many years' residence abroad. The concert given at Carnegie Hall Saturday afternoon, February 16, attracted a brilliant audience. Alfredo Oswald, an Italian pianist, assisted Spalding in presenting the following program:

Kreutzer Sonata .....	Beethoven
Mr. Spalding and Mr. Oswald.	
Chaconne .....	Bach
Mr. Spalding.	
Fantaisie and Fugue .....	Mozart
Mr. Oswald.	
Menuet, Gavotte and Gigue, from the Concert-Sonate, (1685-1750) Francesco Veracini	
Mr. Spalding.	
Il Neige .....	H. Oswald
Hungarian Rhapsody, No. 6 .....	Liszt
Mr. Oswald.	
Gartenmelodie .....	Schumann
Am Springbrunnen .....	Schumann
Romance in F .....	Beethoven
Study in Thirds .....	Lefort
Mr. Spalding.	

The "Kreutzer," sonata will ever remain a model composition for the violin in conjunction with the piano. Possessing the sincerity and modesty always indicative of the true artist Spalding subdued his own personality, and thus the ensemble was as near perfect as the most exacting could wish. The artists preserved the classic outlines and altogether gave musicians in the house artistic pleasure. It was in the performance of the Bach "Chaconne" that Spalding once more disclosed his measure as a virtuoso. Bach, beloved of the musical scholars, is not the composer calculated to hold the attention of a miscellaneous metropolitan assemblage, and yet Spalding, through his authority and technical control in the playing of this difficult work for violin, succeeded in captivating the entire house. The warmth of his tone, purity of intonation, and exquisite phrasing, made even those ignorant of Bach and the higher violin techniques realize that something extraordinary had been accomplished. The "Chaconne" is the test, and Spalding met the demands of the score with apparent ease, and the resources of his art, combined with his unaffected, wholesome young manhood, made a lasting

impression. Spalding received an ovation after the Bach number.

The three graceful dances from the Veracini sonata were delightful, and while also of the period of classic violin masters, these dainty Italian numbers provided a joyous contrast to the Beethoven and Bach compositions. Indeed, the program throughout was one of the most interesting heard in New York this season. The violinist revealed more evidences of his musical understanding in the Schumann pieces. He was compelled to repeat "At the Fountain." The Lefort "Study in Thirds" gave the violinists present many thrills, for he played without a trace of effort. To satisfy the clamor of the fringe of humanity encircled about the footlights Spalding played "The Bee" by Schubert as a final encore.

The pianist, Mr. Oswald, made an agreeable impression, although his style seems better suited to Mozart than to Liszt. As an accompanist he is excellent.

Spalding will fill two engagements in New York this week, after which he goes West again to fill dates.

**Germaine Schnitzer's Plans.**

Germaine Schnitzer, the Viennese pianist, who has returned to America under the management of R. E. Johnston, will make her next appearance in Boston in a recital, January 20. January 22 she will appear in Baltimore at the Peabody Conservatory; January 24 in New York again at the Klein Sunday concert; January 29 and 30 in Philadelphia; February 7 in Chicago; February 8 in Indianapolis; February 9, at Richmond, Ind., and February 11, at Cincinnati; on March 2 at Buffalo; on the 26th and 27th in Boston with the Boston Symphony Orchestra; April 13 at Syracuse with the Dresden (Germany) Philharmonic Orchestra; April 16 at Detroit with the Dresden Orchestra, and on May 7, at the Louisville Festival, with the New York Symphony Orchestra.

**Flonzaley Quartet Plays at Harvard Club.**

The Flonzaley Quartet gave a special concert Sunday afternoon, January 17, at Harvard Hall, New York, before an audience of club members and invited guests. The Quartet played in its usual beautifully balanced and finished style the andante and presto from Schubert's D minor quartet, the largo and finale from Leclair l'Aine's "Sonate a tre" for two violins and cello; and the "Romanze" and allegro from Dvorak's quartet in E flat major, op. 51. The work of the organization was thoroughly appreciated and the members received hearty applause after each number.

**ST. LOUIS MUSICAL EVENTS.**

St. Louis, January 16, 1909.

The ninth popular program of the St. Louis Symphony Orchestra enlisted the services of Claire Norden, pianist. Miss Norden played two solo numbers, "Etude" by Chopin, and the "Valse Caprice" by Rubinstein. Much enthusiasm prevailed and Miss Norden was recalled. The orchestra, as usual, was in the pink of condition and played the "popular" program with zest and brilliancy.

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The big item of interest these days is that Mischa Elman, the famous Russian violinist, will appear with the St. Louis Symphony Orchestra January 21.

\*\*\*

The Amphion Club has engaged the New York Symphony Orchestra for its second concert, on which occasion Alfred S. Robyn, pianist and director of the club, will play Mendelssohn's capriccio in B minor with the orchestra.

\*\*\*

The Morning Choral Club has arranged a very good program for its concert at the Odeon January 18.

\*\*\*

Mrs. Sam C. Black, soprano, will be the soloist with the Stamm-Olk-Anton Trio concert to be given at Musical Art Hall January 17.

\*\*\*

It will interest the general musical public to know that Gwilym Miles, the baritone, who has been quietly living in St. Louis for the last year or so on account of conditions resultant from a railroad wreck, has been awarded \$3,500 damages, and Mrs. Miles, his wife, \$5,000, for injuries received over a year ago in a Big Four wreck. The trial which lasted two days was held at White Plains, N. Y. near where Mr. and Mrs. Miles formerly lived. Since the accident both Mr. Miles and his wife, who is a sister of John G. Haynes of the firm of Barnett, Haynes and Barnett of St. Louis, have been living here in retirement. It is understood they will shortly return to New York City.

R. E. R.

**Henschel Not Coming This Season.**

Georg Henschel, who planned to spend some months in America this season, collaborating with William Nelson Burritt in his Carnegie Hall studios, has been impelled to postpone this work until next year, because of his acceptance of important engagements in Europe. Mr. Henschel was persuaded to re-enter London professional life, appearing December 1 at a big affair given by Lady Lewis (wife of Sir George Lewis). From this sprang an overwhelming demand for his time again in his old home city, and accordingly Mr. Burritt cabled him to stay.

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## MOHAMMEDANS IN THE MUSIC WORLD.

THE ORIGIN OF THE NATURAL TONES—THE SOURCE OF MILITARY DRILL AND MILITARY MUSIC BANDS. By Prof. Inayat Khan, R. Pathan.

It is not generally known even among Mohammedans that an important part of musical history is the property of their community. It is quite surprising that this ignorance should exist, largely due to the indifference of the Mohammedans of the past and the negligence of the present. Arabia, the motherland of the Mohammedans, has had the lead in music from very ancient times. The climate of Arabia is very congenial to the development of music. If I might say so, their food is the best suited for vocal organs. The desert, too, helps out the musical talent. It is a well known fact that as a community the Mohammedans possess wonderfully gifted poets and musicians. Doud-Alaihissalams' (Khush Alihn) melodious voice, so the story goes, even charmed supernatural beings. Angels, it is said, immolated themselves, so exquisite was his music.

The Moosa Alaihissalam is said to be the inventor of the seven principal notes of music, on which the whole fabric of music has been built. It is said that he suddenly heard the mysterious words, or "Musa Key," on passing by a riverside through a jungle. He at once obeyed the spiritual command. After awhile he noticed numerous notes, high and low, produced by the movement of the trees and river. His attention was arrested. He guessed that the occult message to stop had something to do with these sounds and he gave his full mind to them. Gradually he perceived seven graduated tones. He gave his discovery to the world, calling it the mysterious words he had heard—"Musa Key." The Germans call it "Musik" and the English "music."

Hazzrat Muhammad Alaihissalam is generally supposed to have prohibited music. This is a wrong impression and has been in existence for a very long time. It originated from a false inference from certain words of his. The story goes that once upon a time Hazzrat Muhammad was passing through a street where the Koran was recited disonantly. A Jew, who was with him, asked, in a taunting manner, if that was the Koran that was being recited. Hazzrat was silent for a while, and coming to a house where the Koran was being melodiously chanted, said: "Here is the Koran." There is also on record an instance where Hazzrat was much impressed by the kasceda singing of certain Africans, who performed before him.

The Mohammedans generally chant their prayers, morning, evening and night. They chant them by Karat. Now what is Karat? Is it not music? Whatever is recited or played in tune and time is nothing but music. It is also philosophically proved that each and every action is musically performed in the world, so that music can never be prohibited as the world can never remain without action. It is altogether a false view that music was pro-

hibited by Hazzrat. What he really did was to introduce the right use of music and prohibited the abuse of it. The abuse of music has had disastrous results, and the misfortunes of India are not unconnected with it. So, then, the prohibition of the wrong performance of music was quite necessary and the musical world should really be grateful to Hazzrat for the reform he introduced.

Sadi, the Great Poet of Persia, was once passing by a jungle and saw a camel running unconsciously toward his master, who was singing in a high tone, when Sadi said this:

"Shutar ra chai shara tarab khushdar ast  
Agar a dmi ra na bashad khar ast."

("When even the camel, an animal, is so delighted by music, he is an ass who neglects it.")

The soofys (Mohammedan philosophers) are generally interested in music. They call it Gazai Rooh (food of the soul). Khajamainodin' Chishty, the great Mohammedan saint, was a very great lover of music. He used to lose himself in the divine music of the Cauwali. Even now, at his tomb in Ajmir, the Cauwali is performed and the philosophically and spiritually advanced people relish the music. The Cauwali is performed all over India, wherever there are Soofys. It is especially well performed in Agmir, Multan, Delhi, Hyderabad, etc. The scholars of Soofyism only can enjoy the real beauty of the Cauwali. It would fill up volumes if I define how the Soofys are affected by it. So I leave it for some other occasion.

Arabia, Egypt and Persia are the famous fields of music from very ancient times. The people there are naturally gifted, and their music has not only been imitated by the Europeans, but, in fact, by the world. The order of the Muhammadan Nimaz, standing side by side in proper rows, bowing and kneeling down, all at once, on Pesh Iman's order, was firstly imitated by the Europeans and on that model military drill was invented with music. The musical bands were first introduced by the Arabs in their armies. They used to keep a set of Daff players in front of the troops and keeping time to the music they were wont to march, reciting words of bravery and spirit. This custom is even now observed in Arabia and also among the Hyderabad Arab troops. Almost all the musical instruments of brass and wood adopted by European races are, in fact, nothing but imitations and improvements on the instruments used in the countries I have referred to. The piano, the most familiar of musical instruments in Europe, was made in imitation of the Egyptian liera; the banjo is an imitation of the Alfarabi, an instrument invented by Farabi, the great Arab musician; the mandolin is the Persian saroda; the guitar, the Persian sitar; the

violin and various other stringed instruments came from the Persian chikaras; the brass instruments are variants of Egyptian instruments, turys and nafiris; clarinets and flutes are from the Persian algezas; drums and tambourines came from the nakkaras and daffs, Arabia.

Very few might be aware of the fact that the European notation was modeled after that of Karat (the most ancient musical notation in the world and invented by the Arabs). This system, the Karat, has a great importance in Arabia, Egypt, etc. It is studied by almost all the literate people and the characters of this notation are applied to the prose, poetry and music. At present there are musicians in Mohammedan countries who are accomplished in the theory and practice of these ancient systems. Several works about them are found in Arabic and Persian.

I have made the experiment of entertaining cultured Arabs by means of Indian music. I found them more impressed and delighted than many of my own countrymen.

India is renowned for her indigenous music. Since the days of the Mohammedan rule a vast change has come over Indian music. Formerly the chanda prabanda gita and kavitwa were sung in India, and afterward in the period of the ascendancy of the Prakrit language, dhouri, dhurpad, dhuva and Matha became popular. But during the Mogul Empire the khaial (astai) tappathumri, and gazal, became so much prized by the Indians that the former songs fell into disfavor. In Akbar Durbar Miyan Tan Sain was the most eminent singer, and his music was saturated with spirituality. He occupied the highest rank in his profession in those days, and invented many ragams, viz., Miyan keymulhar, miyan ki thody, etc. He also turned dhurpad into a different form. The Khaial astai was introduced by Mohammed Shai (Rangeela), and its practice was highly developed by the great Mohammed Khan and the Hadu Hasu Khans of Gwalior. Miyan Shoury, from the Punjab, had introduced Tappa (quite a Persian style song), which is commonly sung in the Punjab. Tumri (Kahrva and Dadra) came into being during the reign of Vajid Ali Shah Akatar Pia, of Lucknow, who was himself well qualified in light music. A peculiar philosophical music was also introduced by Anur Khusru in Akbar's time. That was the Cauwali, which contains four kinds of songs, viz., caul, calbana, nagshagul, tarana (thil-lana). An instrument was also invented by the same author on the model of the veena, which is called sitar. It has become a favorite instrument in Northern India. Surringar was invented by Bahadur Ali Khan of Rampur. The tabla and sarangi, the commonest instruments here, were brought from Afghanistan. The ganoon of Turkey is called Kanoon (Swaramandal) here. Rabab (saroda) is from Persia and is called swarabat in the South. Dilbruba (taus) and Issrar are the modern inventions by the Mughuls.

Indian dances were reformed in the times of Akbar and Shah Jahan, who took great interest in them. During Vjid-Ali Shah's time dancing was finally reformed and made more refined and graceful. The original music of India is to a slight extent found in South India. It will give an idea of an ancient Indian music, but the great Southern

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musical authorities admit that the modern music of the North is more graceful and melodious. Mian Tan Sain and Mohammed Khan, Ghaseet Khan, Hadu Hasu Khan's, Chand Khan, Suraj Khan, Attar Khan, Gallab Khan, Tan-ras Khan, Hurad Ali Khan, Rajab Ali Khan, Baheram Khan, Bandali Khan, Mia Imrat Sain, etc., were the great musicians of Northern India, Mohammed Khan, Alia Fatta Miyanjan, Musraff Khan, Murtja Khan, Naseer Khan, etc., are the noted musicians of the day. The late Professor Moulabux (my grandfather) did great service to the cause of music by inventing a system of notation for Indian music and by founding a musical academy at Baroda under the distinguished patronage of H. H. the Maharaja of Gaekwar. This academy is a source of immense benefit to a large number of students. This institution is at present supervised by (the professor's son), Dr. A. M. Pathan, L. R. A. M., L. L. C. M., who has been trained in England and acquired high qualifications and distinctions in music. It is a proved fact that the Mohammedans have played a most important part in the musical world, not only as great musicians, but also as musical reformers.

#### Augusta Cottlow a Winner in St. Paul.

From St. Paul, Minn., come more glowing reports of Augusta Cottlow's pianistic art. The following criticisms are from the leading papers:

Cottlow concert is real treat. Warmed by temperament and polished by an admirable technique, the piano playing of Augusta Cottlow provided a rare artistic treat for the Schubert Club and its friends Thursday evening at the Park Congregational Church. Miss Cottlow is known in the musical world as an interpreter of the late Edward MacDowell's music and her Schubert Club program included a MacDowell concerto and the simpler composition, "To a Water Lily." The large audience was warmly appreciative in their attention to the pianist, and in response to the spontaneous and cordial applause she played several encores.—St. Paul Daily News, January 8, 1909.

Augusta Cottlow, the celebrated pianist, who was presented last evening by the Schubert Club at the Park Congregational Church, scored a big success before a large audience of enthusiastic music lovers. Miss Cottlow is a brilliant, dramatic and finished artist, possessing individuality and force, combined with rare temperament and artistic intelligence. Her tremendous technique was manifest in an astonishing degree and greatly aided in producing her interpretations of the several heavy numbers on the program. Aside from the wonderful talent, Miss Cottlow appeals to an audience through her winning personality and charming magnetism, which go a long way toward contributing to her success. The opening number, Bach's fugue in D major, afforded excellent opportunity for a display of brilliant power of execution and she met the demands of the composition with unusual ease.—St. Paul Pioneer Press.

The character of the audience assembled last evening at the Park Congregational Church to hear the New York pianist, Augusta Cottlow, in recital, assured her an appreciative hearing, because it was composed chiefly of Schubert Club members and their friends. It was a concert that left the listener singularly free to enjoy, as he might, the musical literature presented. Musically it is a very high compliment, since it implies a clear conception and a true reading of a program filled with compositions of the modern school, or schools rather, for Edward MacDowell can hardly be classed with either Debussy or the two Russians, Rachmaninoff and Zarembsky, except in a common heritage of musical knowledge. Miss Cottlow's personality is never permitted to intrude. She is never the composer's rival, and those who seek diversion in the personality of the artist rather than in the literature she plays, will not find it in her concerts. She is at her best in modern compositions, shedding upon them the light of a very clear understanding and offering in their service a technique of unusual brilliancy and distinction.

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and a well-ordered imagination—if an imagination can be well ordered. Her execution is exceptionally clean and she is mistress of a wide variety of styles in expression.—St. Paul Dispatch, January 8, 1909.

#### Latest Picture of Puccini.

The accompanying cut is the latest picture of Puccini, and bears an inscription to Albert J. Weber, of New York, widely known as the friend of many celebrated artists and composers. Mr. Weber says that Puccini is now in Torre



GIACOMO PUCCINI.

de Lago, Italy, where, at his country seat, he is putting the finishing touches to his opera, "The Girl of the Golden West."

#### Slur on the Singer.

Vaudeville Dancer: When do you go on?

Vaudeville Singer: Right after the trained cats.

Vaudeville Dancer: Goodness me! Why doesn't the manager try to vary the monotony of his acts?—Cleveland Leader.

A big Beethoven chamber music festival is to be given at Bonn next May. The Beethoven Verein has contributed 5,000 marks toward the expenses of the festival.

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## UNANIMOUS VERDICT ABOUT CONSTANTINO'S ART.

Considering the conflicting testimony about the great opera singers now domiciled in New York, it is rather remarkable that the verdict about the voice and art of Florencio Constantino, tenor at the Manhattan Opera House, is unanimous. There can be no dispute about it, Constantino is one of the very greatest lyric artists, just in his prime and with a manliness that has won the plaudits of the entire nation. Prior to his debut here, the fame of his beautiful voice, which has a rare and brilliant timbre, his perfect school of singing and magnificent stage presence, reached the opera going public of New York through the press of Chicago, Boston, Philadelphia, San Francisco, New Orleans, etc., where he sang for two years as the particular star of the San Carlo Opera Company.

The tremendous crowd which filled the Manhattan to hear Constantino's first performance in the metropolis was captivated instantly by the charming personality and artistic skill of the tenor. His popularity was achieved in one night, and that is something that does not happen often in the making of an operatic career. Constantino's singing is finished to perfection. His diction is elegant and his poise and fluency are always convincing. He passes from fortissimo to pianissimo with greatest ease and his mezzo voce is a joy to those who are seeking to improve their method of tone production. This tenor sings the heroic parts like Raoul in "The Huguenots" and Rhadames in "Aida" with the facility of the greatest dramatic tenors. In the purely lyric roles he is equally wonderful, giving abundant evidence of having penetrated the meaning of the texts. He enacts the Duke in "Rigoletto" with fascinating dash and bravado, which is all in marked contrast to his work as the poet in "La Boheme." Constantino has displayed the best taste in his stage costumes. These are marvels in design and color effects, and are from the house of T. Tisier, 16 Boulevard Montmartre, Paris. From the first, Constantino won the esteem of his colleagues at the Manhattan Opera House, another proof of manly attributes. Constantino includes English among his accomplishments as a linguist, reading, writing and speaking the language with facility.

Some press opinions of Constantino's singing at the Manhattan Opera House are appended:

Mr. Constantino as the Duke was in remarkably fine voice and he displayed a volume of sound that was rarely large.—New York Herald.

Constantino fits perfectly into the character of the Duke, depicting all its insolent well-bred heartlessness and singing lusciously. His "Donna è mobile" had to be repeated.—New York World.

Mr. Constantino is in all respects a capital Duke. His beautiful voice is one of the most welcome additions to the operatic pleasures of the season.—New York Globe.

Herr Constantino's beste Partie ist wohl der liederliche Herzog von Mantua, den er darstellerisch ungemein frisch und geschmeidig

und gesanglich sehr erfreulich gestaltet. Das Entréeelied, sonst nicht eben ein Paradestück der Tenoristen, erhebt er durch wirksame Steigerung zum Rang einer vielapplaudierten Nummer, das Duett mit Gilda weiss er sehr effektiv zu gestalten, seine Romance leidet er durch feingesangliche Wirkungen, und für die freche Canzonetta im letzten Akt ("La donna è mobile") bringt er kecke Laune und gesanglich sehr fein wirkende Diminuendi mit. Da er auch sehr schmuck aussieht, ist es nicht zu verwundern, wenn man die Damen in den Logen sich fast die Handschuhe entzwei klatschen sah.—New York Staats-Zeitung.

Constantino, than whom I know no one more beautifully suited to the part, was the light-hearted Duke.—New York American.

Mr. Constantino, who always looks as if he had stepped from a canvas of Velasquez, is at his best as the rakish Duke of Mantua. The "La Donna è Mobile" had unusual life and was handled with invincible taste.—New York Morning Telegraph.

Mr. Constantino has proved one of the best engagements ever made by Mr. Hammerstein. This Spaniard is superior to any of the Italian tenors now in town. His tones are rich and vibrant; his voice is remarkably flexible.—New York Evening Post.

Mr. Constantino as the Duke was in remarkably fine voice and he displayed a volume of sound that was rarely large.—New York Evening Telegraph.

The performance marked Constantino's debut, which was a marked success.—New York Times.

Florenzio Constantino resiste ad ogni paragone, ad ogni "pietra" anche fra le più indurite dalla cortigianeria altrui, e la sua ballata del "prim'atto," il duetto del "secondo," la "romanza" geniale del terzo (ch'altri talvolta salta di piè pari) e in tutto il quart'atto dalla "Donna è mobile" al famoso quartetto, serbò una omogeneità di struttura vocale e di portamento drammatico, da lasciare molto indietro certi "pretenziosetti" della scena lirica che fino a questi ultimi tempi si erano creduti i soli interpreti di queste radiose pagine melodiche.—New York Araldo Italiano.

Cantò el tenor Constantino in dos nuevas partituras la semana pasada, "La Tosca" y "La Boheme," rayando à grandísima altura como consumado artista en el dominio de facultades de canto y de expresión dramática, que le conquistaron una vez más los aplausos de la crítica razonada e inteligente y del auditorio, que le saludó con entusiasmo, hasta el punto de hacerle repetir—cosa inusitada en el teatro Manhattan, por la terminante orden del maestro Campanini—la gran aria final. . . . "E lucevan le stelle" . . . Inspiradísimo trozo musical de Puccini. Antes de que Campanini accediera à los deseos del público, la casa se venía materialmente abajo à fuerza de bravos y aplausos, y el favorito tenor salió ante el proscenio à recoger tantos vitores una docena de veces. "La Tosca," preciosísima partitura, fué admirablemente cantada, y su desempeño por todas las artistas de la compañía, irreproachable.

"En la matinée del sábado, se dió en el mismo teatro. "La Boheme," ópera del mismo autor, con Mme. Melba, San Marco y Constantino. Ya se había cantado esta obra con distintos artistas, pero el maestro Campanini, que es tal vez el director de orquesta más concienzudo del mundo, propuso mejorar la audición, y dió el principal papel à Constantino, que lo desempeñó à maravilla, pudiendo así demostrar al público la diversidad de sus conocimientos en todos los géneros de la lírica italiana.

Al felicitar à tan notable artista por sus triunfos musicales, sentimos como españoles verdadero orgullo en hacerlo.—New York Novedades.

## Philadelphia Critics Admire Matja von Niessen Stone

Matja von Niessen Stone, now a member of the Metropolitan Opera House Company, added greatly to her laurels by her recent appearance with the company in Philadelphia in a performance of "Rigoletto" with Sembrich, Bonci and Campanari. The Philadelphia critics evidently all admired the art of Madame von Niessen Stone, for the following extracts from the reviews show that she was highly successful in singing the role of Maddalena:

Matja von Niessen Stone, a concert singer with a rich and mellow contralto voice, making her operatic debut here as Maddalena, lent value to the quartet. . . . Miss Stone is tall and of graceful carriage, and she seems well equipped for an operatic career.—Philadelphia Record, January 6, 1909.

There was a new Maddalena in the full proportioned personality of Madame von Niessen Stone, seductive enough to warrant any and all dual escapades.—Philadelphia North American.

The other parts were in the hands of capable people, among whom justice requires that mention should be made of Madame von Niessen Stone, whose Maddalena was a highly praiseworthy and satisfactory piece of work.—Philadelphia Enquirer.

Madame von Niessen Stone made a successful debut as Maddalena, a part which does not call for any very strenuous efforts. She looked the character of the coquettish gypsy girl, acted it intelligently, and showed that she has a contralto of good volume and rich vibrant quality. She did her part well in the famous quartet.—Philadelphia Bulletin.

## Dr. Merrill Hopkinson in New Jersey.

Dr. Merrill Hopkinson sang the title role in the performance of "Elijah," given recently at Cranford, N. J., by the Cranford Choral Club. The following clipping is from the Cranford Chronicle of January 6:

The "Prayer to Baal" was perhaps the most finished of all of the choruses, and whenever the singers showed a wavering tendency the intense dramatic character of Dr. Hopkinson's responses inspired and revived them. The work of this fine and well-seasoned artist was a treat for which Cranfordites are duly thankful. He sang the entire role of Elijah with a fire and energy which at times almost carried him beyond his voice, which, when at its best, is smooth and mellow, and when modulated is as tender as the voice of a woman.

Friedrich Brandes, of Dresden, has been appointed Director of Music of the Leipsic University, as successor to Max Reger. Brandes was for many years music critic of the Dresden Anzeiger. Max Reger has refused to compose the festival hymn for the 500th jubilee of the Leipsic University, as requested by the Academic Senate of Leipsic.

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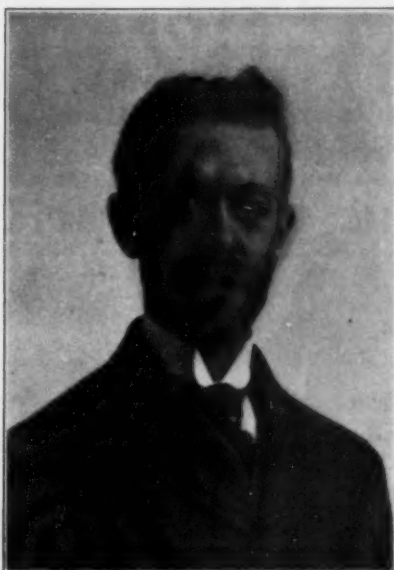
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## BUFFALO NEWS.

BUFFALO, N. Y., January 15, 1909.

The free Sunday afternoon organ recitals attract crowds of listeners, including many ambitious students. Mayor Adam, always present, knows personally what his gift of the Pan-American organ to Buffalo is accomplishing as an educational factor. The organ deserves better housing than the "barracks" known as Convention Hall, originally the Sixty-Fifth Regiment Armory. Your correspondent's plea, "Wanted, a new music hall" (mentioned frequently in THE MUSICAL COURIER) is now bringing results. Mayor Adam, in his recent strong message, recommends the Common Council to act in the matter of securing a new building. An article in a recent Buffalo paper suggests enlarging the present old hall, because the city owns the property. No amount of alteration could make it adequate or suitable. Buffalo needs a fine building in a better locality, after the plan of Carnegie Hall in New York and the new Academy of Music in Brooklyn, with an auditorium for the presentation of operas; a smaller hall, also, for teachers' recitals. An abundance of studios, the rental of which would more than pay the interest on the investment, would find occupants at once. If only some wealthy, public spirited citizen would build an enduring monument to his worth as a man! As Buffalo is well supplied with good libraries, the gift of a Carnegie Hall would be gratefully accepted.

A noted Boston organist and vocal teacher, E. F. Cutler, played a brilliant and novel program at one of the free Sunday recitals. His daughter, Mrs. Talbot Howe, solo soprano of Lafayette Avenue Presbyterian Church, is a fine exponent of Mr. Cutler's method of voice culture. On this occasion Mrs. Howe sang in admirable style "Hear Ye, Israel" ("Elijah") and a selection from "The Prodigal Son." There is a rumor current that Mr. Cutler will visit Buffalo occasionally to teach singers anxious to profit by his instruction.

Ada Gates, contralto, a valued member of the Lafayette choir, has a fine voice with a range of three octaves. Miss Gates is an earnest student, also a teacher of and lecturer on educational subjects. Never satisfied with routine work, she now possesses one of the most complete and unique repertoires of vocal music in Buffalo.

The talent of Amy Titus Worthington, of this city, won recognition in New York two years ago, when she was elected to membership in the Manuscript Society. Since then Mrs. Worthington has published some good piano compositions and recently a lyric entitled "Life's a Dream," which was beautifully interpreted last week at St. Margaret's School by Anna Wambach, contralto. Mrs. Worth-

ington played the accompaniment to her graceful song. Other bright young composers of this city will be mentioned in other items from Buffalo.

Madame F. H. Humphrey, who has her studio at "The Surrey," has returned from her holiday trip to New York full of enthusiasm concerning the good music heard in the metropolis. Her vocal classes are larger than ever, and her pupils will get the benefit of fresh inspiration.

The Clef Club, of which Buffalo is justly proud, will give the second of this season's concerts at Convention Hall on the evening of January 20, under the direction of Alfred Jury, who is doing for choral work for mixed voices here what Dr. Vogt has accomplished with the Mendelssohn Choir, of Toronto. The published program for the forthcoming concert is a fine one. Madame Rider-Kelsey will be the soloist.

Louis W. Gay announces a series of matinee musicals at the Teck Theater, presenting the following artists: January 22, Blanche Marchesi; February 2, Petschnikoff and Sophy Barnard; February 16, Madame Jonelli and Albert Spalding; March 2, Madame Langendorff and Germaine Schnitzer. There is a gratifying demand for season tickets.

The orchestral concert which takes place tonight at Convention Hall under the direction of Dr. Walter S. Goodale, with Mrs. Henry Weld Newton, of this city, as soloist, will receive further mention next week.

VIRGINIA KEENE.

## Nordica in the Middle West.

Before her recital at Carnegie Hall, New York, February 16, Madame Nordica will give concerts in Lincoln, Neb., Waterloo, Grinnell and Dubuque, Ia.; St. Paul, Minn.; Chicago, and then the prima donna will appear as soloist with the Pittsburgh Orchestra, in Pittsburgh, Cleveland and Buffalo.

## Mr. and Mrs. A. K. Virgil in Florida.

Mr. and Mrs. A. K. Virgil arrived in Jacksonville, Fla., January 10, and they have planned to remain there for several weeks. These musical educators announce that they will give a series of lecture recitals during their stay in Florida, under the auspices of the International Society of Piano Teachers and Players.

Chaminade told the Paris interviewers that her recent American tour was the most successful series of engagements she had ever undertaken.

## MUSICAL DENVER.

DENVER, Col., January 12, 1909.

Among the New Year's receptions was an "at home," by Mr. and Mrs. Campbell, at the residence of Senator Patterson, in honor of the Dartmouth College Alumnae, of which THE MUSICAL COURIER correspondent is a member. Besides the good stories retold of college days, college songs were given by Dr. and Mrs. Tracy.

The Mansfield String Quartet has been reorganized under the name of Bergeman Quartet, and will give three concerts at the Central Presbyterian Church.

January 5, the Apollo Club gave its third concert at Trinity Church, under the direction of Henry Housely. Madame Galski, as the star soloist, was in her best voice, and delighted all with her artistic singing. As an encore she sang Schubert's "Erl König" with great dramatic fervor, and after this was doubly encored. Her accompanist, Frank La Forge, proved one of the best ever heard by the writer. The choruses were finely given and showed in all things, a marked improvement over previous efforts. It is stated that the Apollos have received an invitation to attend a prize singing festival in England next autumn.

Florence Tausig directed the regular meeting of the Symphony Club at Knight-Campbell Hall, January 6. The program was excellent.

Denver is well supplied with music schools. The University College of Music has been established some years and has acquired a good reputation. The Denver Conservatory of Music is the next in point of age and standing. The Colorado Conservatory is one of the more recent schools, and lastly, a word must be said for the Hinshaw Music School. The Walsh School, for young ladies, has a good musical faculty. Music is also taught at Miss Custer's School for young ladies, and at Wolf Hall, a prominent church school.

The Mendelssohn Male Quartet has made some reputation singing for lodges and other private bodies. Two other Quartets are in the field, but as the writer has not heard them, he can venture no opinion. The Dorkins String Quartet (ladies) are giving a course of concerts at the Christian Church. The leading hotels give concerts for their guests. The Woman's Club has concerts Saturday afternoons at its beautiful little hall. The Stock Yard's Association opened its new pavilion with a concert for children, so, altogether, there is melody in the "air" for Denverites.

JAMES M. TRACY.

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## MUSIC IN ST. PAUL.

St. Paul, Minn., January 16, 1909.

Debussy had his introduction to a St. Paul audience at the symphony concert last Tuesday night, when the first two movements of his quartet were given by the string section of the orchestra. The reading of the work was very successful in the hands of Mr. Rothwell and produced a good impression on the audience. This is, probably, the best thing that has been done by the orchestra this season, and though the work is for four stringed instruments, it loses nothing by the augmentation in all parts. This number was given in a way as a sort of introduction to another Debussy number, which is to be played later in the season. The orchestra is now at work on "The Afternoon of a Faun," and it will be put on a symphony program as soon as it is in shape for performance. The other important number on the last program was the Schubert "Unfinished" symphony. This was well played and brought forth salvos of applause. The Massenet suite, "Alsaciennes," made up the balance of the orchestral part of the program. In the third movement Mr. Bourdon made quite a hit with the cello solo, as did Mr. Warmelin with his clarinet part. In the last movement there was a preponderance of brass, which somewhat smothered the finer effects. George Hamlin was the soloist, and he took the engagement at almost a moment's notice. In the first place Miss Destinn had been engaged for the concert, but when she was not allowed to leave the Metropolitan Opera House in New York for the engagement, Mr. Burgstaller was asked to be the soloist, and he consented. Just two days before the concert he sent his regrets, and then Mr. Hamlin was asked to come and fill the engagement, and he came, and he filled the engagement to the complete satisfaction of the audience and the orchestra. He sang two Strauss songs and the "Prize Song" from the "Meistersinger" with orchestra, and several smaller numbers with piano. That Mr. Hamlin is more than a splendid artist was shown by his singing of the familiar "Preislied." He did it with fine instinct, and completely won the audience.

Something new for a "pop" concert was the piano quintet given Sunday afternoon. Miss Cottlow was to have been the soloist, but owing to a misunderstanding she was unable to appear, and so Mr. Rothwell thought it would be a novel and delightful thing to substitute with a piano quintet. It was the Schumann quintet, and it was performed by the Madden Quartet, with the assistance of Frederick W. Krieger at the piano. The work was given a splendid performance, and was well received by the audience. The orchestra selections were made up of familiar numbers, with the exception of the Sibelius "Swan of Tuonela," which was given a prominent place on the program. As a contrast to this, the swan music from "Lohengrin" was played, and it seemed very sweet and grateful compared to the newer composition. But there is no doubt that in a few years the Sibelius work will be fully as popular (possibly more so), because built on more artistic lines.

Florence Austin was the soloist at the Schubert Club recital Wednesday afternoon. She played the fourth con-

certo of Vienxtemps, the suite in G minor of Ries, and a group of smaller pieces, ending with the Ernst "Airs Hongrois." Miss Austin is a native of Minneapolis, but has been living and working in New York for several years, and this is the first time she has played here since leaving for study with Ovide Musin. Just now she is making a concert tour through this part of the country. She plays with the Minneapolis Symphony Orchestra at the "pop" concert tomorrow, then goes to Grand Forks, N. Dak., after which she plays in Duluth. She also has several other engagements in the Northwest. Miss Austin has made a marked improvement since she was last heard here. Her playing of the concerto was particularly good, and she also made a decided hit with the "Airs Hongrois." She was assisted on the program by Mrs. W. M. Thurston, contralto, who sang ten songs by French, German, English and American composers. Mrs. Thurston was beautifully dressed in a blue satin directoire gown, and seemed quite at ease before the large audience. She is a favorite with Schubert Club members, and they did not hesitate to let it be known in the manner of her reception.

Lucy Stetson, a pupil of Mr. Krieger, gave a recital in his studio Thursday afternoon. She played a Scarlatti sonata and several miscellaneous pieces from old and new composers.

"The Messiah" will be sung next Thursday night at the Auditorium by a chorus of 400, supported by the symphony orchestra and a quartet of soloists.

It would not be a bad idea for Thomas Whitney Surette to take a few lessons in piano playing before attempting to illustrate his lectures by excerpts of symphonies, sonatas, folksong and the like. He gave two lectures here Wednesday, and is to give two more next week. His lectures are under the auspices of the St. Paul Institute of Arts and Sciences, and are given in the Central High School. In the afternoon he gave a lecture on Beethoven, and in the evening on "Folk Song and the Dance." The writer was not present at the afternoon lecture, as it conflicted with the Schubert Club recital, but with some fifteen or twenty others attended the evening lecture. It may have been that the size of the audience was not inspiring, or it may have been that the subject was not inspiring, but, at all events, the first hour of the lecture was extremely dull and uninteresting. All the examples which he played to illustrate various points were badly botched, and he struck so many wrong notes in playing the opening phrase of Beethoven's fifth symphony that it was not recognizable. After an hour of it the writer felt compelled to go, but he is informed that the last end of the lecture was quite interesting.

The Ivan Abramson Grand Opera Company begins a four days' engagement at the Metropolitan Opera House tomorrow night, opening with "Rigoletto." There will be five performances, all of Italian operas.

It was a great pleasure to listen to the Sansone Quartet in its concert of chamber music Thursday night. This


Quartet has a splendid ensemble—an abandon in playing that shows much painstaking practice and many rehearsals. The program consisted of the Beethoven quartet in A minor, op. 132; the Bach sonata for violin and cembalo in A major, and the great Brahms piano quintet in F minor. It is seldom that one hears any of the last six of the Beethoven quartets, and this is to be regretted, for they are by far the finest of the master's chamber music. Only for the fact that this op. 132 is known to be from the pen of Beethoven one might imagine that it was the work of one of the younger romanticists. It does not have any of the Beethoven flavor that one has become used to in most of his works up to op. 74, but it has a swing and a polyphonic leading of the parts that one might almost credit to Brahms. It was played with great care for every shade of expression and the nuances which marked the performance showed a deep sympathy with the composition. It is to be regretted that a mandolin attachment was used on an upright piano to simulate the effect of the cembalo in the sonata. It did not sound much like that instrument of ancient days and only served to annoy those who delighted in the splendid reading of Mrs. Scheffer and Mr. Sansone. But in the Brahms quintet Mrs. Scheffer had opportunity to display her ability as a pianist. That she is a Liszt pupil is easy to believe after hearing her play that immensely difficult work. The Brahms quintet is one of the great works of that great master and it is growing in favor every year. Whether this was originally for piano and strings is uncertain as there are two manuscripts of it in existence—one as a string quintet and the other in its present form. The reading which was given it Thursday night was not in the least uncertain. From the opening measure there was never a time when every theme and phrase was not given with perfect clarity. This Quartet has much to be proud of in its accomplishment of the above program, and it is a pleasure to learn that it will be heard in another concert later in the season.

The fifth lecture on symphonies was given Wednesday afternoon at the Angus Hotel by Mrs. W. S. Briggs, president of the Schubert Club, to the members of the students' section of that club. The subject was the "Unfinished Symphony" of Schubert, and it was taken up for study on account of its appearance on the program of the orchestra for the following Tuesday. That Mrs. Briggs is thoroughly saturated with her subject is shown by her manner of lecturing. She takes up the work in detail and leaves nothing unexplained. She was attentively listened to by a very large number of students and other music lovers who had been invited.

OSCAR HATCH HAWLEY.

## Schertel to Assist Hinrichs Pupils.

Anton Schertel, the stage manager at the Metropolitan Opera House, and also one of the stage managers at the Wagner festivals in Bayreuth for the past twenty years, was one of the enthusiastic listeners at Gustav Hinrichs' recent opera evening. Mr. Schertel will personally interest himself in Hinrichs' pupils ready to begin their operatic careers in Europe. Mr. Hinrichs is the director of the Manhattan Opera School at 228 Broadway.



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### Students of the Habelmann Opera School.

Students of the Habelmann Opera School, 909 West End avenue, have been placed in excellent positions, and every year more are finding places. Among those mentioned in the prospectus are:

Harriet Behne, contralto (New York), with Savage English Opera Company, in "Madam Butterfly;" Otto Bauer, first basso (St. Louis), Opera House in Cologne, Germany; Aina Ratisbon, dramatic soprano (New York), touring in Europe; Sara Anderson, soprano (New York) (vocal pupil of Saenger), Stadt Theater in Graz, and star of opera tour in Australia; Joseph Regneas (New York), basso (voice pupil of Saenger), Stadt Theater, Nuremberg, and leading basso of opera company recently touring in Australia; Allan C. Hinkley, basso, now singing at the Metropolitan Opera House, and with engagements to his credit at Covent Garden, London, in Hamburg and other opera houses in Germany; Edward Lankow (New York), leading basso at the Opera at Frankfurt-on-the-Main and formerly one of the leading singers at the Royal Opera in Dresden; Irvin Myers, baritone at the Theater Victor Emmanuel in Parma, Italy.

Some of the engagements made abroad this season for Habelmann pupils include: Miss Seymour at the Stadt Theater in Rostock; Miss Walker, at the Stadt Theater in Erfurt; Miss Culver, at the Stadt Theater in Trier; Mr. Butcher, at the Stadt Theater in St. Gall (Switzerland); Mr. Farmer, at the Stadt Theater in Trier.

An indorsement by the late Maurice Grau, at one time managing director at the Metropolitan Opera House, will be read with interest:

I have known Theodore Habelmann for nearly thirty-five years. During this time he has in a most creditable and acceptable manner filled various positions, including leading tenor in English, Italian and German operas, and also for a period of more than twenty years the positions of stage manager. I consider him thoroughly qualified to give lessons in dramatic deportment and instruction for completing the dramatic education of such persons as may aspire to positions in the musical and dramatic professions.

Mr. Habelmann filled the position of stage manager at the Metropolitan Opera House for eleven years.

Another very important statement that must be made regarding the Habelmann Opera School, is that the pupils when equipped are placed in positions abroad. The managers are in communication with Mr. Habelmann, and the rest depends entirely upon the young aspirants for operative honors. With such a teacher as Habelmann in New York, Americans need not cross the Atlantic until they are prepared to accept positions. Places are waiting for all good voices, provided that they have, in addition to the vocal skill, the routine, a good repertory and the stage presence. Habelmann is the man competent to advise all rising young opera singers.

### Otto Meyer in His Native State.

Otto Meyer, the violinist, revisited his native State, Indiana, two weeks ago, and it is evident that he was received with pronounced enthusiasm. The following extracts are from criticisms that show that young Mr. Meyer was very successful at his recent concerts in Valparaiso, La Porte and Michigan City:

His playing was productive of much more real music than is to be heard in the playing of many concert violinists, and the clearness, purity and general quality of tone displayed along with a

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5. Violin Concerto in E minor, op. 64.....Mendelssohn  
6. Overture, "Ray Blas," op. 95.....Mendelssohn  
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technic and apparent mastery of his instrument that marks him a player of renown, was gratifying in the extreme. His rendition of the old favorites, "Swanee River" and "Old Kentucky Home," as encores, struck a chord in the hearts of his listeners that resulted in hearty applause, although they did not prove much more popular than his rendition of most of the more difficult selections by Bach, Schubert, Beethoven, Bazzini or Wieniawski, every one of which was greeted with generous and, in some cases, insistent applause. The rendition of the "Witches' Dance," by Paganini, and the "Ronde de Lutins," of Bazzini, were worthy of particular note.—Daily Vidette, Valparaiso, January 8, 1909.

Of six numbers Mr. Meyer contributed four, opening with the fourth Viueuxtemps concerto, in which he quickly demonstrated his ability to surmount even the most difficult combination of notes. His tones were pure and his execution technically flawless, and yet it was not lacking in feeling nor dramatic intensity. The beauty of the adagio religioso was brought out with such vividness that the listeners could readily imagine that they heard words of prayer. This number alone attested the high rank which Mr. Meyer has attained both as a virtuoso and an artist.—La Porte Daily Herald, January 6, 1909.

He is complete master of the violin and he fairly makes the instrument talk. He appeared in a difficult program, which he gave faultless rendition. \* \* \* He held the profound interest of his audience and clearly demonstrated that he is an artist of rare ability.—Michigan City Evening News, January 9, 1909.

Mr. Meyer is indeed a remarkable violinist. His fame had preceded him and by the end of his second number it was conclusively



THE STAGE OF THE HABELMANN OPERA SCHOOL.

proved that his great reputation is fully warranted. Technical difficulties are surmounted by him with such ease that they seem not to have existed. The Schubert "Ave Maria" was especially noteworthy and Dvorak's "Humoresque" was most effective.—Michigan City Evening Despatch.

Mr. Meyer is having excellent success in the Middle West. He played January 14 at Monmouth, Ill. The next day he appeared in Sterling, Ill. Monday, January 18, he was booked for a concert in Clinton, Ia., and today, January 20, Mr. Meyer will play at Mount Vernon, Ia. In Valparaiso he played before a large audience, including fourteen hundred students. The violinist is accompanied on the tour by the talented pianist, Alexander Russell.

### News of the News.

A young lady sits in our choir  
Whose hair is the color of foir,  
But her charm is unique,  
She has such a fair chique,  
It is really a joy to be noir.

Whenever she looks down the aisle  
She gives me a beautiful smile;  
And of all of her beaux,  
I am certain she sheaux  
That she loves me the best all the whaisle.

Last Sunday she wore a new sacque,  
Cut low at the front and the bacque,  
And a lovely bouquet,  
Wore in such a cute wuet  
As only few girls have the knaque.

Some day, ere she grows too antique,  
In marriage her hand I will sique.  
If she's not a coquette—  
Which I'd greatly regrette—  
She shall share my two sovereigns a wique.

—Boston Herald.

The next festival of the Allgemeiner Deutscher Musik Verein will be held at Stuttgart in June. It is to be hoped that the committee will select from the compositions sent in with more care and discrimination than has been shown during the last two years.

### LOS ANGELES MUSICAL EVENTS.

LOS ANGELES, Cal., January 9, 1909.

The season of grand opera given by the Lombardi company closed this week. The productions of "La Boheme," "Lucia," "Pagliacci" and "Tosca" will be long remembered for their excellence. Ferrabini, soprano, is a beautiful woman with a magnificent voice, and these qualifications, combined with her histrionic ability, single her out as a winner anywhere. A greater Tosca can hardly be imagined. Tamanti Zavaski was a charming Lucia. "Pagliacci" brought forth two wonderful depictions, Canio by Eugene Baitain and Tonio by Angelo Antola, Modesti, baritone; Antola, baritone; Ferrabini, soprano; Baitain and Scalabrino, tenors, will join the Eastern ranks without any doubt, and they are not the only singers in the company by any means.

Los Angeles people were certainly proud of their Symphony Orchestra at the third concert. The keeping together of the orchestra has been a fight for financial reasons, but this season is successful from an artistic and financial standpoint. Harley Hamilton gave a strong reading of Tchaikowsky's "Symphonie Pathetique." The orchestra outdid all previous efforts. Archibald Sessions, organist, gave the "Fantaisie Dialogue," op. 35, by Boellmann, with the orchestra, and Guilman's "Adoration" as an encore. It is doubtful if the Boellmann number has been given in America before. The "Suite l'Antique" (string orchestra) by Lucchesi, who now resides here, was a pleasing novelty. The "Corsair" overture by Berlioz closed the fine program.

Ignaz Edward Haroldi gave a violin recital, January 6, and proved himself to be a capable artist. His program was the suite op. 11, Goldmark, Saint-Saens' B minor concerto, "The Zephyr," by Hubay, and Paganini's "Etude and Concerto" in D major. Mary L. O'Donoghue was the accompanist.

Katharine Goodson's recital next week is looked forward to with keenest interest, as this is her first visit here. She will also play at San Diego and Fresno, Cal.

At the second chamber concert of Miss Coleman's series at Pasadena the piano quintet of Arthur Foote was given by Miss Coleman and the Krauss Quartet. Miss Coleman played piano solos by Sgambati and Chopin and the Krauss Quartet gave Beethoven's quartet, op. 18, No. 4.

The Woman's Orchestra, numbering sixty members, who have been playing under Harley Hamilton's direction several years, is to join forces with the Los Angeles Symphony Orchestra at a benefit to be given for the Italian earthquake sufferers next week.

BLANCHE ROGERS LOTT.

### Julia Allen's Triumph in Kansas City.

Julia Allen, leading prima donna with the Abramson Italian Opera Company, now in the West, scored one of her biggest triumphs a fortnight ago with the company in Kansas City, Mo. As Gilda in "Rigoletto" her impersonation was ranked with that of other famous singers, and, judging by his review, Frank A. Marshall, critic of the Kansas City Journal, prefers Miss Allen to others who have become famous in the role. The extract from Mr. Marshall's review in the Kansas City Journal of January 8 reads as follows:

But Gilda has never been sung better and never been acted nearly so well as by Julia Allen, the coloratura of the Italian company. Not even Kansas City's own Alice Nielsen, who sang the role a couple of seasons ago with the San Carlo Company, equaled Miss Allen's superb rendition of the role. She quite carried off the honors of the evening, repeating the triumph which she won Monday night in "Lucia"—and her best role, Violetta in "La Traviata," is to come tomorrow afternoon. Miss Allen's voice is as remarkable for its richness as for its clarity and sweetness. Her singing of the beautiful "Caro Nome" song aroused the greatest enthusiasm. She sang it in the original key of E, finishing on high E, whereas it is usually sung in E flat. Yet there is nothing "freakish" about her voice. She is simply a very gifted and at the same time admirably trained singer, who is surely destined for even greater things than she has yet done. She is an excellent actress and she infused a convincing dramatic element into the usually colorless role which made it exceedingly effective. Her contribution to the famous "Iella figlia" quartet was notable and the brilliant burst of Verdi musical eloquence had to be repeated.

Gustav Mahler's second symphony was performed by Bernhard Stavenhagen at his fourth symphony concert in Genoa. The work had a big success.





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ESTABLISHED JANUARY, 1880



PUBLISHED EVERY  
WEDNESDAY  
BY THE  
**MUSICAL COURIER COMPANY**  
(Incorporated under the laws of the  
State of New York)  
MARCO A. BLUMENBERG, President.  
ALVIN L. SCHROEDER, Sec. and Treas.  
**S. E. Cor. 39th St. & 5th Ave.**  
Cable address: Pegajar, New York.  
Telephone Number to all Depart-  
ments 4592 Thirty-eight.

GRAND PRIX  
PARIS EXPOSITION  
1900

MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 20, 1909

No. 1504

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## SUBSCRIPTIONS: Including delivery

Invariably in advance.		
United States		\$5.00
Canada		\$6.00
Great Britain	£1 5s.	15s.
France	31.25 fr.	31.25 fr.
Germany	25 m.	12 r.
Entered at the New York Post Office as Second Class Matter.		
Single Copies, Fifteen Cents, on news stands at hotels, elevated and subway and general stands.		

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It is worth while to go to "La Wally" if only to hear Amato's beautiful voice.

MRS. A. T. KING, the London representative of THE MUSICAL COURIER, who has been here for the holidays, left yesterday (Tuesday) for Europe.

THIS paper publishes in this issue complete descriptions and illustrations of the Covent Garden Opera scheme which began last Saturday, January 16, under Dr. Hans Richter. At this time it was deemed necessary to illustrate to some extent this Covent Garden process, because there is also an opera house in London—fact!

MUSICAL artists now in America are doing their share to swell the funds being raised here for the earthquake sufferers in Italy. Albert Spalding gave a concert at Carnegie Hall Saturday afternoon of last week, for the benefit of the survivors in Messina and Reggio, and as a result the Red Cross Society of New York received between \$900 and \$1,000 to be used in the relief work.

HENRY T. FINCK, in the Evening Post, corroborates THE MUSICAL COURIER's recent estimate of Sir Edward Elgar. Finck writes: "Elgar's new symphony was played in London five times in less than six weeks, each time under the composer's own direction. The eagerness of the English to persuade themselves that at last they have a great composer is equally amusing and pathetic. If they really had one they would not know it—not yet!"

A SLIGHT error, a very slight one, indeed, was made in the report of the Metropolitan Opera House concert by the Evening World. The report stated: "Maria Gay's Spanish songs were well received." This Spanish singer sang three Schumann songs in French—"Er der Herrlichste von Allen," "Nussbaum" and "Widmung"—the names of which we print in German in a paper published in America in English. Next year we may add Esperanto.

THE published statement that there is an orchestra in the city of New York that rehearses daily is a falsehood. Outside of the orchestras in the opera houses, there is no such thing as rehearsing daily on the part of any New York orchestra giving concerts called symphony or otherwise. The statement, also, that there is an orchestra going out of this city on tours with fifty men as a nucleus is also a falsehood. There is no such thing in the city of New York as a permanent orchestra, whether it remains here and plays or goes out on the road. The people of this country should not be induced to invest in such enterprises, but should investigate, and they will always find that the statements published in this paper regarding these matters are true.

THOSE people in Chicago who are interested in their great operatic scheme and who desire to get away from the merely absolute music which is provided by Mr. Stock and the orchestra, have learned by this time that Mr. Erlanger, of Klaw & Erlanger, has renewed the lease on the Auditorium and that it would be foolish not to come to some arrangement with him, instead of putting a great deal of money into a new opera house which will not have the great advantages of site and location that the Auditorium has. We must also conclude definitely that they cannot make arrangements with the orchestra to become the orchestra of the Opera. That orchestra will be maintained, notwithstanding their feeling of indifference. It will probably be handled on a broad basis by some management that will give it an opportunity to expand itself and get away from the restrictions that seem to hold down the Chicago Orchestra, notwithstanding the hard work and efficiency of Mr. Stock. But the orchestra will never become the opera orchestra, and it would be a

great evil for Chicago if any steps were taken to interfere with that orchestral body as now constructed, except the constant improvement and the displacement of players by better ones, which is the case with all orchestras, or should be. That operatic scheme in Chicago will also eliminate the introduction of traveling opera companies and may, therefore, interfere with both the operas in New York. It is on the tapis and it is working along with considerable energy. It will not consider any of the present Chicago local managers, we regret to say.

LAST week occurred the twenty-fifth anniversary of the death of Louis Ehlert, one of the most distinguished writers on music that Germany has ever produced. He was a man of broad general culture and a musician of the first order, and he wrote in a masterful manner. He was a feuilletonist, something in the style of Hanslick. Unlike Hanslick, however, Ehlert was a Wagnerian, although not a fanatical one, and his five essays on Wagner and his other works were formerly widely read and exerted a strong influence. In one of these essays Ehlert treats of the first Berlin performance of "Tristan and Isolde," which occurred in March, 1876. This Berlin première, as is well known, proved to be a failure. Ehlert wrote: "Not the première, but the public had a fiasco."

THE managers of the Sembrich Testimonial Gift Concert are sending appeals to the musicians of this city, the very people who have been spending their money for the last twenty-five years to hear Sembrich and who have been supporting her position. They are now expected to pay still more money as a gift. The first line over the signatures of this appeal for charity contains the name of one of the critics of a New York daily paper, then his wife's name and between the two names the name of the press agent of Madame Sembrich; thus the whole scheme is exposed. Wonder if August Belmont knows anything about the history of these affairs? We believe if he knew anything about it, he would never lend his name to such a purpose, although he is supposed to be the controlling element in the New York Times. That may account for it. Maybe it is all a question of daily newspaper envy. One paper does one thing and the other paper wants to do the other thing. If that is the case, the Times ought to pay the bill. It is getting good advertising out of it, anyway.

INFORMATION was asked the other day from this office in reference to the salary that Caruso is receiving. This brought about a reflection upon the conditions in Europe and here. Caruso was engaged, under the last contract, for eighty performances at \$2,000 each, making \$160,000. Of these eighty performances, sixty are to be given in this country, besides some extra performances outside of the contract, and the other twenty in Europe, and it is doubtful if the full twenty can be given in Europe at the price demanded. This statistically collaborated means that this country with about eighty-five million inhabitants, pays Caruso more than three-fourths of the sum, while Europe, with nearly 600 million, or nearly seven times as many inhabitants, pays Caruso less than one-fourth of the sum, and in addition to that we must also remember that when Caruso sings in Europe there are 100,000 Americans over there and many Americans attend his performances and make them possible. This Caruso item alone is sufficient physical evidence of the great difference between the practical support of art on the two continents. While art flourishes in Europe as art without support except through America and South America, too, in this country money is paid for it. Such being the fact, which is really the artistic country? The country of the Nullified Copyright, the country that gives to Europe everything, including the permission to destroy the chances of American composers to develop.



## PAUR'S UNIQUE TRIUMPH IN PITTSBURGH.

PRESENTS HIMSELF AS CONDUCTOR, COMPOSER AND PIANIST.

**H**ANS VON BÜLOW'S dictum that the conductor is the concert was realized with exceptional emphasis and brilliancy last Friday evening and Saturday afternoon in Carnegie Music Hall, at Pittsburgh, when Emil Paur, formerly leader of the Boston Symphony and the New York Philharmonic, conducted a miscellaneous program, including his own new symphony, and made his musical achievement a triple one by preceding the performance with an appearance as soloist in the Brahms B flat concerto. Perhaps had Bülow been present then he would not have been so surprised as were most of the audience, for in 1877 or thereabouts he was thoroughly conversant with the capabilities of his protégé, a certain young Emil Paur, who had been a fellow student with Mottl and Nikisch at the Vienna Conservatory, and later swung the baton at Cassel, Mannheim and Leipsic, in symphony and opera. Bülow, however, might have asked Paur last week why he did



EMIL PAUR.

not finish the demonstration by playing a violin concerto also, for be it known that the present Pittsburgh conductor really started musical life as a violinist, was a pupil of Hellmesberger, and played the string instrument for six years at the Royal Opera in Vienna!

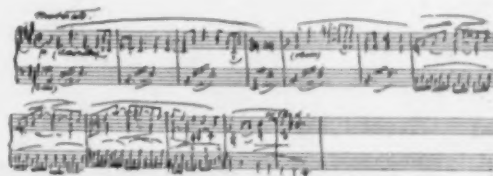
Armed with this biographical knowledge about Emil Paur, I looked forward expectantly to a hearing of the new symphony, and said so to a fellow train passenger on my way to the première, who confided to me, or rather announced truculently, that he was from Pittsburgh and in no small degree proud of that fact. "Paur's symphony?" repeated my companion of the smoking compartment; "I must confess I've been too busy to hear them." "Paur's symphony is a composition," I explained. "I'm more interested in the composition of steel," was the altogether humorous answer. Then came the surprised query: "And you're going all the way from New York to Pittsburgh to hear this—this symphony?" I nodded. He looked out of the window for a minute in silence, and then pointed with his cigar at a long row of smoking smelting ovens which stretched themselves along our route. "I knew that man when he started business with one of those ovens," said the steel man, reflectively; "now he's a multi-millionaire, I guess." I could not see any connection between smelting ovens and a symphony, so I did not press the conversation along musical lines, but it became clear to me quite suddenly why Andrew Carnegie so far has persistently refused to enlarge the Music Hall at Pittsburgh, and declined to endow that city's

symphony orchestra with a "permanent" fund, preferring to let a small band of devoted music lovers defray the expenses of the organization each year, at a cost that represents a considerable outlay to them, but hardly equals the sum Carnegie spends on the foundation of any one of his numerous gratuitous libraries. Some men probably look upon symphonies and upon the orchestras that play them much as they might look upon cotillon favors, frilled shirt bosoms and jeweled holders for ladies' cigarettes—they are all right for those that like them.

A large audience liked Paur's A major symphony, subtitled "In der Natur." The program book elucidates the name of the work in this fashion—and doubtless the amiable explanatory matter was submitted to Paur before publication:

"A lover of nature, of mountain climbing and forest wandering, Mr. Paur found the inspiration for his symphony in the out-of-door life of his summer vacations in Europe. The forest of Paneveggio, in the Tyrol, is to him a particularly delightful place, to which he returns every year, and in which he received the impressions which are now recorded in the symphony, 'In Nature.' It is program music, but not that kind which has a definite program to follow and a clearly outlined story to relate; the time-honored motto of Beethoven's sixth symphony might well be applied, 'More an expression of feeling than painting.' The chief theme of the work, that which is heard at the very beginning, reappears at intervals in the several movements, and is finally sung by the clarinets as a farewell, is based on a bird song which Mr. Paur frequently heard on summer mornings. The first movement may be entitled 'Spring Moods—Entrance to the Forest.' The poco adagio, subdued in character, suggests the night of the forest, its dreams and visions. All apprehensiveness disappears with the third movement, dedicated to the day music of the woods; it is concerned with the bright side of the picture. The last movement is in spirit the least serious of the four; to its open air character is added the gayety of youth and its triumphs over the traditions and prescriptions of age."

The foregoing is the sort of program which leaves the hearer practically fancy free, but gives him enough clue to shape his thoughts in harmony with the composer's inspiration and to understand his moods and motives. Beginning long before Beethoven, composers always have felt peculiarly in sympathy with the spirit of outdoor Nature, and Beethoven's mighty "Pastorale," Raff's gentler "Im Walde," and Wagner's marvelous and mystic "Waldweben," are some of the memorable musical expressions of that appreciation, characteristic particularly of the Germans, who imbue their wald (forest) with a degree of romance and poetry not shared in equal measure by the other nations. Paur at once puts the listener into the proper frame of mind by opening the symphony, sans introduction, with this soft and idyllic theme:



The theme is stated and restated with ingratiating harmonic commentary, and leads fluently into the second subject, of more decisive rhythm and sterner outline. The imaginative program analyst would probably say that the charm and the dignity of the forest are depicted in the two contrasting motives. Whatever their meaning, their effect is musically wholesome, and in his treatment of them Paur reveals wide ingenuity in color, counterpoint and construction. There are no melodic shreds and patches, painfully trussed up into a semblance of portentousness through empty pedantic processes, as, for instance, in the doleful Elgar

symphony, recently heard here. The Paur themes have body, form, grace and intervallic euphony; they are vital and woo the ear without setting the mind a metaphysical task at the same time. The first half of the opening movement is not repeated, and this gives Paur a chance to show that he has plenty of musical resource and invention, without using that ancient, time filling device, now generally and wisely discarded. A brilliant few pages of canon, a beautiful harmonic treatment of a long sustained dominant base, and some headlong and virtuosic orchestral rushes in the coda, are added proofs of the composer's sure technic in the art of instrumentation. As a whole, the first movement makes the impression of a thoroughly modern piece of writing, old fashioned enough, however, to be melodious and ingratiating in its manner of expression.

The slow movement is a fine, broad cantilena, which begins simply and gives little indication at first of its adaptability to the paces through which Paur puts it in the way of sublimated harmonic accompaniment and skillful division between the various orchestral choirs:



There is mystery in this adagio, and there are brooding, vagueness, distance, the grandeur of solitude, made more impressive by the discreet use of the brass section. And be it whispered that the dissonances are not unremindful (of course by atmospheric suggestion only) of the forest mood in the first act of "Pelleas and Melisande." However, the effulgence of color and sensuousness of harmony that overlie the movement are a nearer cry to Wagner's outdoor night in "Tristan and Isolde" than to the shadow laden silhouettes of Debussy. This is the place, too, for a statement of the fact that Paur considers the "Pelleas and Melisande" man "hysterical." The Pittsburgh conductor said verbatim to THE MUSICAL COURIER correspondent of that city: "I play Debussy because he is interesting and the people want to hear him, and not because I like him. His music is repugnant to me at times. The fact of his music being founded on the whole toned Greek scale makes his music fascinating—but not good. It is not a healthy music. No, no. When I conduct a rehearsal or performance of any of Debussy's compositions I feel all fagged out and sick—yes, sick. In fact, it has a tendency to nauseate me, so great is the tension and the strain. No, I would not call him degenerate; I would call him hysterical—that's the word. Now, Strauss; ah, Strauss is altogether different. I place him away above Debussy, because he is more sane and healthy; his ideas themselves are of a higher order. Strauss is much above Debussy in my estimation."

If the writing of a slow movement is really the true test of a composer, as some experts claim, then Paur more than indicates his talent in the adagio. It is throughout lovely, sustained, full breathed song, and its finale, for solo violins, ends in a strain poignantly heartfelt and moving.

The scherzo made the popular hit, as it always will in the performance of this symphony. It is full of characteristic touches in orchestration, the bird calls and other imitations of forest sounds being in the highest degree realistic and humorous. A light touch pervades the movement, both as regards fancy and facture. The dancing, dainty, sparkling effect of the opening theme is hardly indicated by the printed music:



The trumpets and trombones have no voice in the scherzo, but the woodwind is busy throughout, in whispering, whirling scale passages of rare grace and sinuousness. This is the forest mood of the "Midsummer Night's Dream" of Shakespeare, of Oberon, Titania, Puck and all their host of sprites, elves, nixies, hobgoblins and fairies. The thoroughly inspiring nature of the music roused the listeners to the most insistent applause of the

evening, and the movement escaped a repetition only because of Paur's refusal to play it again.

The two examples shown here



are the subjects of the concluding movement, which is the weightiest of the four, but is far from being topheavy or over-serious, in spite of its magnificent and resounding fugue, ending in an orchestral clamor and storm quite à la Richard Strauss at his boldest. Somebody to whom Paur spoke in confidence told me that the "program" of the last movement represents two sedate old gentlemen walking quietly in the forest, who are disturbed rudely in their meditative and serious conversation by a group of students, with whom they remonstrate, only to be out-talked in the end and sent bantering about their business. The allegory of the eternal conflict between Youth and Age is therefore pictured apparently with even more literalness than the official annotation, showed as cited above. The sudden change of key and the vehement triple repetition of the tones B and F (in measure 7 of the example) indicate clearly the place where the conflict begins. This "difference of opinion" is handled with uncommon mastery by Paur, who adds eloquent orchestral comments of his own, ending, as already stated, in an imposing fugue that has no superior in modern symphonic literature, except perhaps the famous quarrel episode in the "Symphonia Domestica" over the future of the baby hero of that work. A long organ point at the close, held by the organ ipso facto, is one of the interesting happenings in the score, and allows Paur to operate a myriad of clever harmonic changes and evasions of obvious sequences. In its thematic material, the fourth section of the work brings to mind the last movement of Brahms' C minor symphony, but the Paur manner of treatment is infinitely more brilliant, more direct and more translucent. At no point of the "Nature" symphony is there any of that Brahmsian prolixity and undue dwelling on detail and "padding" which the adversaries of the great Johannes hate so heartily.

All in all, Paur has written an important work in this new opus, a piece of symphonic construction that courts comparison with the best of the composers since Brahms, and aside from its formal aspects, represents a labor of love, something spontaneously conceived as the expression of emotions aroused by communion with that palpable Nature which is the grandest inspirational source mankind is vouchsafed on the surface of this terrestrial vale. I am convinced that the Paur symphony will make its way entirely on its own merits, and no audience, after hearing it, could justifiably ever accuse a leader of playing it merely out of courtesy to a brother of the baton. "In der Natur" is in every way more important and of greater intrinsic value than the new Elgar symphony. The reason is easy to find. Paur is of more vital musical and intellectual caliber than the English composer, who spent so large a part of his life at the organ in an English country town, living in an atmosphere of religious music, religious devotion, religious books, religious persons. Religion has inspired some wonderful church music, but no great worldly symphonies. Paur, since his boyhood, has been living close to Beethoven, Bach, Liszt, Wagner, Schumann, Schubert, Berlioz, and later, Tchaikowsky and Strauss. He possesses a musical culture through his intimate study and exposition of the masters which Elgar cannot begin to equal, and the Paur temperament and imagination, if owned by the composer of "The Apostles," would frighten that worthy gentleman out of his wits. Paur has never before written for the orchestra specifically, and that fact no doubt accounts for the freshness of his melodies and his original idiom in presenting and elaborating them. His other works in the larger forms include a piano concerto (played by Rudolph Ganz in Berlin and Pittsburgh under Paur's direction), a violin concerto, sonatas, quartet, etc.

The scoring of "In der Natur" (a closely written volume of 137 pages) is for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons,



contra-bassoon, four horns, three trumpets, three trombones, tuba, three kettle drums, bass drum, triangle, and strings. The organ is optional in the organ point at the close of the fugue. Apropos, I had the honor of following the performance with Paur's manuscript score in my lap.

The reception of the symphony was demonstrative in the extreme. Pittsburgh's musical and social elite cheered Paur to the echo, and when he returned to the platform after the finale, the orchestra gave him a prolonged fanfare. The hall itself was en fête, the stage being framed with lavish floral decorations, as a tribute to the occasion. The composer was presented with wreaths galore.

In the Brahms concerto Paur played like the sturdy musician he is, mastering all the elements of the work with convincing interpretative authority. This report is not of the kind to enter into any discussion of the technical details in Paur's performance. His piano was a Mason & Hamlin, of singularly bell like tone in the *andante* and full throated resonance in the finale. A storm of applause compelled the player to add an encore, the most

familiar of all Brahms' famous Hungarian dances, that in D flat. Bernthaler led the concerto accompaniment most ably.

As a conductor Paur again displayed the ability which I have had occasion to extol frequently in these columns. His firm command of his forces, his vigor, energy, sincerity and deep feeling all make for an ideal performance of the music his men play. The orchestra is in fine trim at the present moment, and I have never heard it in better tonal balance or richer in command of tone quality, dynamic range and technical accuracy. Of course, the players did their work *con amore* in the symphony, and their presentation was a flawless delight. The "Oberon" overture and the "Meistersinger" prelude completed the long but much enjoyed program. Paur's symphony comes close to lasting one hour.

On my homeward way to New York I passed the spot in the foothills of the Alleghenies where the long line of smelting ovens extends along the route. The last echoes of the Paur symphony had died out long before in Music Hall. But those smelting ovens were blazing furiously, throwing gorgeously colored flames into the nocturnal skies, and making money night and day for their multi-millionaire owner.

L. L.

## NULLIFIED COPYRIGHT.

(Thirteenth Article.)

### Effect Upon American Publishing Trade.

There is very little room for doubt that the misconstruction of our copyright law in the *Ditson vs. Littleton* case has had and is having a most ruinous effect upon the business of American music publishers. The only class of American publishers who have been able to cope to some extent with the conditions brought about by the nullification of our copyright law are:

1st. Those American publishers who have constituted themselves agents for foreign publishers.

2d. Those who, besides being publishers, are large retailers, and whose main business has become that of retailing foreign publications.

3d. The "rag time" publishers of so called popular music, a field which is so uninviting and so uncertain as a business proposition that foreign publishers have very wisely let it alone, but even this field has lately been invaded by foreign publishers.

4th. Those American publishers whose business is that of reprinting non-copyright works in the eminent domain.

There is not today one single American publisher in these whole United States who makes even a pretense of publishing large musical works of the better class, although (as we have iterated and reiterated many times before in these columns) the United States is the greatest market in the world for the sale of such works. At the present time they are all composed, published, printed and manufactured outside of this market by foreigners, and, in consequence, American composers, music publishers, plate makers, printers, paper makers and bookbinders lose enormous sums of money annually.

There is very little reason to doubt the fact that American music publishers have been ignorant of the cause of the decline of their business, for the following circumstance offers an illuminating example of their blindness, viz., the National Association of Music Publishers numbers among its members a number of foreign publishers, and a few years ago an attempt was made by certain parties to get the question of the nullification of our copyright law before the courts in the interest of American composers and musical art generally, and, amazing as is the statement, an enormous fund was raised (mostly by the American members of the association) which was employed in many and various ways, and the parties who had made the praiseworthy attempt to free America from the *Ditson vs. Littleton* incubus were made the victims

of a vicious persecution lasting several years and costing thousands of dollars. It will thus be perceived that American music publishers are so blind to their own interests that they can be induced to furnish the money for their own funerals even.

Had American publishers been alive to their own interests they would have ended this condition long ago. If they had expended one-quarter of the energy and money which they have thrown away in a vain attempt to induce Congress to enact an unconstitutional copyright law toward an effort to render the manufacturing clause of the law of 1891 operative, their business would now be exhibiting the liveliest signs of a healthy revival, and American composers would be noting the dawn of a better day for their art, and several American trades which are now moribund would be showing signs of life.

The time has now arrived when American publishers must awake. The disclosures printed in these columns compel an awakening on their part, for the facts we have printed are susceptible of a hundred proofs. The business man who remains inactive after such conditions as we are describing have been laid bare must be prepared to have his intelligence called into question. The foreign publisher must be prevented from continuing to "skim the cream off our national milk pan," to the detriment of this whole nation.

As a contrast to the inactivity of American publishers upon a question so vital to their interests as is the nullification of copyright, we print below resolutions passed by the Music Engravers' Union, No. 11809, American Federation of Labor. These resolutions will be found to confirm intelligently every material fact which we have printed in these columns, and coming right after Mr. A. W. Tam's masterly letter, printed in our issue of January 6, shows the tremendous interest which is becoming aroused over this question:



NEW YORK, January 8, 1909.  
RESOLUTIONS.

Adopted by Music Engravers' Union No. 11,809, American Federation of Labor, at a meeting held at 246 First Avenue, New York City, on the 8th of January, 1909:

Whereas, Congress in the year 1891 enacted a general copyright law after an exhaustive discussion of every phase of the subject, occupying a long period of time.

Among the more important provisions which Congress

in its wisdom incorporated in the law of 1891 was a so called manufacturing clause, which, in accordance with our well known protective policy as a nation, provided that all publications filed for copyright at Washington must be printed from type set within the limits of the United States or plates made therefrom.

Whereas, in the year 1895, as the result of a so called friendly suit known as the *Ditson vs. Littleton* case, a Massachusetts United States Circuit Court of Appeals rendered a verdict which we believe to be against public policy and absolutely destructive to American musical art and its dependent industries, and,

Whereas, we believe that this court was misinformed and misled as to the effect of their decision, for it is now known that as a result of this decision a discrimination of more than 20,000 per cent. against American composers, music engravers, printers and bookbinders is in force, and is crushing Americans out of these various fields of musical art and industry, and American music publishers have been forced to become the active exploiters of the works of foreign composers published in foreign countries, to our loss and detriment as a nation.

Therefore, be it resolved, that the nullification of the manufacturing clause of the law of 1891, so far as it refers to music, is nothing less than a public calamity, and we hereby pledge ourselves to stand shoulder to shoulder with all right thinking, patriotic American citizens in the effort to right this great wrong which has wrecked our hopes of being classed as a musical nation and which has ruined a number of American industries, and which has rendered the trade of music engraving so profitless and precarious that numbers of skilled engravers have been obliged to seek employment in other lines. Be it further resolved that any attempt to have the manufacturing clause of our law rendered operative again by having the Supreme Court of these United States of America review the question, shall meet with our hearty support and encouragement, and we hereby invite all the friends of union labor to use their influence to this end.

MUSIC ENGRAVERS' UNION OF AMERICA,  
HENRY J. FROHNHOEFER, Secretary.

The following letter, from Mr. Charles F. Carlson, of the University of Denver, College of Music, should be carefully read, as some of Mr. Carlson's statements as to his experiences are strongly corroborative of our statements in regard to the effect of the nullification of our copyright law upon American composers:

UNIVERSITY OF DENVER, COLLEGE OF MUSIC,  
ANTHONY CARLSON, Dean,  
JANUARY 9, 1909.

Musical Courier Company, New York City:

GENTLEMEN—I wish to thank you, as all American composers should, for your great interest in the American composer, although up until a few weeks ago I did not feel as though I had any chance of ever becoming known, still I had faith.

I wish to thank you because you are working up to a great height the conditions that will make many things possible for the American composer.

It is all owing to your great paper that the taste of our people has so advanced in the past ten years.

Mr. Clarkson is right, though I blame him for becoming disgusted. American composers must learn to be patient, and wait their time; I did.

For ten years I have sent my compositions to American

publishers, only to receive the dead reply, "Not available." Then I took a trip abroad and studied for a year in Vienna. Returning last summer to New York I thought I would try what could be done with a European publisher. I called on the firm of Breitkopf & Härtel. They asked me to send in my compositions. As soon as I arrived in Denver I did so. I sent in twenty-seven songs, consisting of two to fourteen pages. Six weeks ago I received a contract to sign, and now my twenty-seven songs are being printed at Leipsic. Let them be patient. Nothing on the side of the grave can discourage me.

I am now orchestrating my opera "Hester," founded on Hawthorne's "Scarlet Letter," and shall be patient for this work as well as for my smaller things.

Patience is the watchword, and thanks to THE MUSICAL COURIER,

Respectfully,

CHARLES F. CARLSON.

P. S.—The eyes and ears of the American publisher will be opened as the American composer turns to the European publisher; then the American composer will have the upper hand.

COLLEGE OF MUSIC, DENVER, COL.

#### Notes on Mr. Carlson's Letter.

After ten years of constant effort it seems Mr. Carlson has found a publisher, but is it not a striking circumstance that the publisher so found turns out to be a foreign publisher who is bringing out Mr. Carlson's twenty-seven songs in Leipsic? In this connection we wish to thank Mr. Carlson for his unqualified appreciation of our efforts in behalf of American composers. We do not agree with him, however, in his evident hostility toward American publishers, for, as we have before stated, it is the existence of the condition consequent upon the nullification of our copyright, law, which makes it unprofitable for American publishers to accept manuscripts for publication from American composers. Had it been necessary for Breitkopf & Härtel to produce Mr. Carlson's twenty-seven songs in this market, employing American plate makers and printers, as the law provides, it is doubtful if they would have accepted his manuscripts, for had an American publisher accepted them, his outlay for plates and printing alone would have been at least fifteen hundred dollars before he would be in a position to file for copyright, while B. & H. will spend just thirteen dollars and fifty cents in obtaining copyrights for these twenty-seven publications here.

How can the American publishers be expected to stand up under such competition, and how can they be blamed for refusing to accept the American composer's works for publication under the circumstances?

Surely a condition which forces the American composer to either expatriate himself or seek a foreign publisher is anything but a healthful condition! This leads naturally to the question, How long are we going to play the role of "chumps" and "easy marks"? How long are we going to continue "burning our fingers pulling chestnuts from the fire" for the foreign composer, publisher, plate maker, paper maker, printer and bookbinder? Is it not time to disregard personal selfishness and revive the healthy old American slogan, "An injury to one is an injury to all"?

Let us settle this question by considering the interests of Americans without regard to how it will affect the foreigner, to the end that our disgraceful attitude as a nation toward our own musical arts and industries shall cease; to the end that our suicidal policy of suppressing our own genius and driving it out from the midst of us, while fondling and encouraging the genius of foreigners, shall cease to the extent of at least placing them upon equal terms.

Unless we do this speedily the conclusion will be irresistible that the spirit of our sturdy old ancestors has departed from us, that the stirring "Boston Tea Party" episode is a blot upon the pages of our history rather than the record of a proud, soul stirring national achievement. The conditions represent the limits of absurdity.

#### THE OPERATIC EVOLUTION.

Mr. Hammerstein has made an offer on the Lyric Theater in Baltimore. He arranged all the money matters here some weeks ago and then went down to Baltimore and has made a direct offer of so much money, a sum which we do not wish to quote, because, really, it is nobody's business how much he offers, and he calculates on putting \$75,000 on it in improvement and enlargement and thus have another opera house. Whether he denies it or affirms it is of no consequence; he is getting the advertising to succeed. He may go up to the price demanded and then there will be another Hammerstein Opera House.

He also announces that he is going to give educational grand opera hereafter three months in advance of the regular Italian and English season, at popular prices, beginning, instead of November 16, on August 16, thus running opera from August to the end of April or May. He is already getting new singers, as he has an agent in Europe, as he always has, and is contenting himself with the beautiful perspective opening up before him of solving some of the opera problems of the past.

No report has yet been issued, up to the time of going to press, of the investigation as to the conditions at the Metropolitan, as requested by Mr. Gatti-Casazza, but it may be taken for granted that the Metropolitan Opera House will conduct itself in its usual imperious, quiet fashion, and that whatever Mr. Hammerstein may do he will always have the satisfaction of knowing that he has competition, although this is not admitted on all sides—maybe not by him; but before the public, as the public views it, it is a matter of competition in grand opera. Mr. Hammerstein has many things to say that are interesting, but there are also many things in music which the musical world wants to know outside of Mr. Hammerstein which are also interesting, and we must forego giving him any more space in this issue. He does not require it, anyway, because he gets it from the daily papers by the columns, unless there is another earthquake or some great man should die or get tried for murder. When we have this whole operatic scheme moving—New York, Philadelphia, Baltimore, Brooklyn, Boston, Chicago, San Francisco, New Orleans, etc., everybody will know all about it without asking any questions. Mr. Hammerstein will see to it that everybody will become acquainted with this interesting subject through the magnificent service which the daily papers are constantly rendering him. He is the one man who "has it down fine," and he is a chorus singer, too.

#### WHEN IS A KEY NOT A KEY.

As an answer to an article published recently in this paper, "When Is a Key Not a Key?" the redoubtable Mr. de Zielinski, of Buffalo, sends us the following communication:

762 AUBURN AVENUE.

BUFFALO, N. Y., January 11, 1909.

To The Musical Courier, New York:

Dear Sir—Your writer, possessed of a praiseworthy desire for information about a key when it is not a key, ought to keep tab of his "shelfworn" composers as he would of old wines, should he have a key that was the key to the right cellar, and always provided he knew something about wines. Among the composers whom your writer dubs facetiously "apostles of rheumatic tendencies" he mentions one Ferruccio, it is not a new star, no indeed! but the front name by which intimate friends address Mr. Busoni, an erudite musician of pure Italian descent.

And since your writer looks upon the Chinese as barbarians "because their scale of twelve semi-tones makes the octave a quarter of a tone sharp," lie on him! Evidently his musical appreciation is restricted to the framework of our modern (Western) tonalities and resultant combinations; so is the taste of the Kirghis restricted to lamb-stew and garlic, but your writer would not dream of turning up his nose at a bit of vension steak with a non-chemical currant jelly, though I have not the least doubt but that he has tasted of all causes which induce rheumatism or gout. Let him study a bit of Chinese music,

as Mr. Richard Strauss has done, or that of the Hindoos or Arabs, and he will realize that ours, the music of the West, is music of infants.

Much glory to those "shelfworn" composers who have dared to relieve us from the "monotonous unto death" authentic and plagal cadences sanctified by centuries of use and abuse.

Sincerely yours,

(Signed.)

JAROSLAW DE ZIELINSKI.

Another correspondent, not as erudite, however, has answered this question rather pertinently, if not impertinently. He states:

NORTH TONAWANDA, N. Y.,

(This is near Buffalo, Dear Editor.)

January 12, 1909.

To The Musical Courier, New York:

In reply to the question in your paper of recent date, "When is a key not a key?" may I be permitted to state in answer, "When it is a lock"?

Yours truly,

BUSENTO PFICKELDER.

Formerly Organist in Vienna.

#### KRITIKAL.

Whenever Phil Hale decides to dispense with the didactic and deliver something logical, irrespective of disputation, he becomes as interesting as Johnson, Swift and Aretino combined, with an addition of originality of his own. He writes the notes for the Boston Symphony Orchestra program, and in the last one, covering the concerts of last week, the twelfth pair for the season in Boston, he gives us several pages of his views regarding the functions and duties of the critic, which are interesting enough to reproduce if we only had the space and if we were not afraid we might be infringing on his copyright. That fear of infringing on the copyright frequently prevents us from publishing some of the most interesting matter from his pen—not that he would seriously object, but there is such a thing as contravening spiritually the laws of literary ownership.

Among certain statements he makes that are a ratification of what this paper has claimed, is this phrase: "We had not long ago the melancholy spectacle of Mr. Arthur Symon, who writes intelligently and as a poet about literature, contributing colored nonsense as a music critic to the Saturday Review."

Last summer this paper contained, from Paris, some reviews of Mr. Arthur Symon's colored nonsense, plainly telling how his tonal perspective must be cock-eyed. Those who cannot exactly appreciate this expression are delegated to read what Mr. Arthur Symon says about music.

Mr. Hale also tells us that the critics should be very careful not to be too familiar in their intercourse with composers, singers and players.

This is an old platform of Mr. Hale's and ours. We have warned the critics that their familiarity with the musical profession personally militates a great deal, not only against the value of their own opinions, but against the people who are so unfortunate as to be on such good terms with them. Mr. Hale says: "If the critic wishes to be outspoken, it is certainly better for him not to go beyond an amiable bowing acquaintance." But they won't do that here in New York, Mr. Hale. Most of them here become house friends and get bottles of the best "First Over the Bar" fire water, and cases of champagne, and handsome gold cigarette cases and cigar cases and match boxes studded with diamonds, and Louis XVI furniture, and scarf pins with black pearls, and brooches for mothers-in-law, and earrings for wives, and pictures, and engravings, and boxes of imported spaghetti and macaroni, and sometimes a lemon is handed to them.

Mr. Hale says: "It isn't pleasant to tell the public that in your opinion a friend has failed."

No danger of that in New York, Mr. Hale. The friends of the critics here never fail, according to the critics—those to whom we refer. They can bang the piano and split the felt into rags, knock the trichords out of joint, make the welkin ring, instead of delivering the beautiful and poetic tones



of a Chopin or a Schumann that we look for and linger to get, and yet they will not fail, because they are on more than an amiable bowing acquaintance with the critics.

Then the critics here in New York also have that particular familiarity that gives them a chance to write notes for programs and translate into English (and the worst English that has appeared in verse) songs of a foreign language, sung by these delightful cantatrices, whose husbands take a back seat at the little desk where the check books are, representing the sums received at the opera, from which these checks can be drawn and deducted in such small amounts as not to affect the principal.

And Mr. Hale goes on to say: "It should never be forgotten that, strive as he may, a critic praising seldom responds fully to the expectation of a friend, especially when the friend asked for a wholly unbiased judgment."

But the friend never does here in New York. There is no necessity for it. With the "First Over the Bars," and the boxes of champagne, and the gold cigarette boxes, and the little rings on the big fingers, there is no necessity to look for an unbiased judgment. It would be perfectly supercilious and supererogating. They are going to get it anyway, because more champagne, more diamond studded match boxes, and more program notes and translations are expected in the future, and sometimes efforts also are expected and they are successful, to secure special benefits for poor singers who have drawn a half a million or small amounts like that out of this country during their epoch making careers, singing here all the time, while suffering Europe is so anxious to hear them that it doesn't make any offer, for fear it might end in a reproachful refusal.

If Mr. Hale were only a wit instead of a serious writer, and if he lived in New York during these times, we might get from him some revolutionary documentary evidence to pass down to the ages, showing how carefully and diplomatically the New York music critic reviews the situation that he suggests and becomes, while he is the critic, the most influential poker playing adviser and prompter that the musical artist in New York or visiting New York can ever hope for as an associate. Why, dear Mr. Hale, do you not know that the music critics of New York are sometimes more familiar with the artists here—the musical artists—than they are with their own families, and see the former much more than they see the latter? which may lead Mr. Hale, if he has the time, to conclude that it would be best for him to write a book, "The Familiar Critic; or, How It Is Done in New York."

It must not be understood that THE MUSICAL COURIER is opposed to any examinations in the formation of the National Association of Teachers of Singing. What this paper maintained, what it maintains today, is that such an association is sure to be wrecked when such a plan is proposed, from the very fact that it cannot endure if those who are to make the examinations are not examined first, and they will not submit to it—these incorporators. There should be some kind of a test applied before an incorporator can become an incorporator or a member of the executive committee or an examiner. In addition to this, it is entirely out of the question to make a success of the association in securing adherents or people who want diplomas if the examinations are to be made so rigorous and so microscopic as to exclude even a possibility of a success on the part of those who formulate them. We mean that the examiners themselves cannot answer these rigorous questions that are supposed to be put before those who apply for examination. That is the situation which will fulfill the prophecy we made when we said that the association is in danger of being wrecked.

#### SPALDING AND ELMAN.

We have been asked to make a comparison between Albert Spalding and Mischa Elman as violinists, and it was hinted that we would not do so because we might consider comparisons odious. We do not consider comparisons odious. That is an old axiom handed to us by our ancestors, who were foolish enough to precede us. If our ancestors had been real wise, they would have given us a chance to precede them. One among them said that comparisons are odious, and didn't know what he was talking about. Is there anything at all that is done by the human mind except on a comparative basis—that is, on a relative basis? How can we make our estimates? It has become scientifically established that the only proper method is the comparative one. Hence, there are subdivisions of science, as comparative philology, comparative zoology, comparative biology, and we are going to have, before we get through, a greater comparative sociology.

Sometimes, in order to establish a comparison, we must first establish a contrast, and then, by the inductive method, we secure the comparative results. There is a great difference between Spalding and Elman. One is a Russian, the other is an American; one was brought up in poverty and distress, and the other was brought up in culture and refinement. Both had it concluded for them that their best sphere in life would be as violinists; both show in their playing the results of their education and their environment. Mischa Elman might become the greatest thing on the violin in his period, but his environment may interfere with his artistic evolution. He is too young to see this or understand it, and when it is too late it will be too late to know it. Spalding always had the environment that works for art and that is influenced by culture. Hence, there is something about Spalding's tone that touches that peculiar chord with which the refined sentiment vibrates sympathetically. Elman will never get that peculiar tone because it is too late, or it will be too late by the time that he realizes that his environment has prevented it.

Technic on the violin is a secondary question nowadays. It is always assumed. That is the reason it is secondary. When there is still something to be attained it becomes a primary question; when it has already been attained it no longer is primary—it is captured, subdued. That is what technic is today on all musical instruments. Both of the young men have it—the one in one degree, the other in the other. What these two degrees are can easily be explained. Much of it lies in the bowing, which is one of the parts of technic. We should say that Spalding is broader, Elman more deft in control of the intricate; Spalding is vibrant, Elman is brilliant; Spalding is reposeful, Elman is agitated, etc., etc.

Here is a comparison—enough, anyway, on which to base the judgment as to what the difference of the characteristics are. The next few years will tell the story of both, but because of the environment and that alone in this instance, the chances of Spalding are greater.

A LOT of fuss is being made over a "newly discovered" comic song by Wagner. People should stop to remember that he gave one to the world as early as 1861. It is in three acts and bears the title of "Meistersinger."

STRANGELY enough, the Nobel prize for the best peace efforts never has been presented to an operatic impresario, whose troubles with prima donnas are matters of proverb.

THIS paper wishes to protest that it cannot mingle itself in any way in the dispute on the Dresden Orchestra scheme. There is an announcement that an orchestra is to come here from Dresden, and this paper has been inundated with all kinds of denials and contradictions as to the constitution of this or-

chestra and inquiries as to what it really is, what is really coming here, what is not coming here, who the founders were and who the founders were not, and all this matter will probably be thoroughly threshed out by the time the orchestra gets here, and the more it is threshed out the more advertising the orchestra will get and the more business it will do. Such is America, and it can't be changed.

OUR London letter of this week announces that there will be no German opera performances at Covent Garden next spring and summer. Then plainly New York is not the only place that is taking a little rest from the Wagner repertory.

#### HESS-SCHROEDER QUARTET CONCERT.

The first concert by the recently organized Hess-Schroeder Quartet was given at Mendelssohn Hall Thursday evening, January 14, in the presence of a highly appreciative audience, largely composed of the representative musicians of the metropolis.

The personnel of the Quartet is as follows: Willy Hess, first violin; J. von Theodorowicz, second violin; Emile Ferir, viola; Alwin Schroeder, cello. The members of the Quartet are individually too well known as public performers and artists to need any special comment here. Suffice it to say that the combination is a strong one and the work is such as is to be expected from musicians of the caliber of those comprising the Hess-Schroeder Quartet.

At its first New York concert this Quartet was assisted by Wassily Safonoff, who presided at the piano in the Davidoff quintet, dedicated to Mr. Safonoff. And right here it is interesting to note that the New York daily papers all referred to the Davidoff quintet as a novelty played here for the first time, whereas it was given its initial performance in New York by the Sinsheimer Quartet in Knabe Hall during the season of 1900, with Sternberg at the piano.

The program was as follows:

Quartet in E flat major, op. 74.....Beethoven  
Quintet, op. 40 (First time).....C. Davidoff  
(Dedicated to Mr. Safonoff.)

Quartet, A major, op. 41, No. 3.....Schumann

The interest of the program naturally attached to the quintet, written probably some thirty odd years ago. Mr. Safonoff evidently miscalculated the size of the hall as well as the tonal strength of his assisting instrumentalists, judging from the manner in which he chose to essay the piano part of the score dedicated to himself. To say that the conductor of the New York Philharmonic Society pounded the piano on this occasion is but putting facts mildly, but pounding the piano is now fashionable.

The work as a whole is interesting and contains some musical value, but its thematic material was not utilized, and besides this it also lacks the character of complete ensemble. It was produced as a bit of personal diplomacy. The overpowering fortissimos and unsympathetic work of Mr. Safonoff, who acted at times as though he were conducting a Russian symphony with orchestra, brought out the defects admirably.

The Schumann and Beethoven quartets are familiar program numbers and were played with correct interpretation and warmth. The members of the Quartet were enthusiastically applauded at the close of each number, and were compelled to appear and bow their constant acknowledgments before the plaudits would cease.

Altogether the first New York concert of the Hess-Schroeder Quartet was an artistic affair, and the Messrs. Hess and Schroeder again established themselves as favorites.

#### Samuel A. Baldwin's Fiftieth Organ Recital.

Professor Baldwin signalized his fiftieth organ recital at City College by giving it in the series of American Organists' Guild recitals, January 11. The eagerness to hear him was evident by the size of the audience on this extra evening, the immense hall being filled. His program contained Bach's monumental "Passacaglia," in C minor, the "Parsifal" prelude, Thiele's "Theme and Variations," Hollins' "Benediction," Bossi's scherzo in G minor, "The Swan" and Reubke's "XCIV Psalm." Thiele's variations are over sixty years old, and Reubke's tremendous work only ten years younger, yet they sound fresh and modern, nothing more complex having proceeded from the moderns. It is doubtful, however, if these composers would have recognized their works on such an organ as present day makers turn out, played in such masterly fashion as Baldwin plays. Technical perfection, imperturbable nervous energy, and fullest understanding mark his playing, and loud applause sometimes forces him to repeat a number. His next term of recitals begins January 31, continuing Sundays at 3:30, and Wednesdays at 3, to May 26. Bach's organ works, played in chronological order, will be a feature of the Wednesday recitals.



# GRAND OPERA IN NEW YORK



## METROPOLITAN OPERA HOUSE.

### "Le Nozze di Figaro," January 13.

Count Almaviva ..... Antonio Scotti  
The Countess ..... Emma Eames  
Cherubino ..... Geraldine Farrar  
Figaro ..... Adamo Didur  
Susanna ..... Marcella Sembrich  
Marcellina ..... Marie Mattfeld  
Bartolo ..... Concetto Paterna  
Basilio ..... Albert Reiss  
Antonio ..... Paul Ananian  
Barbarina ..... Isabelle L'Huilier  
Don Curzio ..... Giuseppe Teclhi  
First Maid of Honor ..... Lenora Sparkes  
Second Maid of Honor ..... Lillia Snelling  
Conductor, Gustav Mahler.

In one of many sketches on the life and works of Mozart, the author declares that if this great composer had written nothing but the second act of "Le Nozze di Figaro," he would have immortalized himself. The presentation of this wonderful opera at the Metropolitan Opera House, Wednesday evening of last week, and again at the Saturday matinee, once more made the thoughtful listeners marvel at the superhuman grandeur of Mozart. All concerned in these presentations are entitled to praise, for the ensemble was of unusual excellence, and would have made a deeper impression if the auditorium was about half the size; but, that objection is offered every time works of this character are given at this huge temple of opera. Mozart's score has ennobled the Spanish-French story of the text, and all of this carries us back to the latter part of the eighteenth century. For the sake of those who have neither the time nor the inclination to read up in their musical histories, it would be well to give here a brief outline of the first performances of "Le Nozze di Figaro." The opera has been sung in four languages—Italian, German, French and English. The premiere was made in German, "Die Hochzeit des Figaro," at the National Theater in Vienna, May 1, 1786. The composer, attired in a red coat and gallooned hat, attended the first general rehearsal of the opera. He assisted singers and conductor by indicating the correct tempi, and doubtless his presence proved an inspiration in other ways. Notwithstanding that the fickle Viennese shouted themselves hoarse and the singers on the stage screamed, "Viva, viva il grande Mozart," they (the Viennese) influenced by intrigues, allowed this masterpiece to be shelved, and in less than six years after its performance, Mozart died and was buried in a pauper's grave. So much for the appreciation of a great genius in the latter years of the eighteenth century. The words for the German version of "Le Nozze di Figaro" were by Lorenzo da Ponte, and these were an adaptation from Beaumarchais' comedy, "Le Mariage de Figaro." The opera was presented in Paris for the first time in the year 1793, and sixty-five years later, or in 1858, another version of the opera, entitled "Les Noces de Figaro," was given at the Theater Lyrique, in Paris, the text for the latest version being by Barbieri and Carré. Those who hope for the day when opera in the United States will be sung in English, may be surprised to hear that performances of "Le Nozze di Figaro" in English, were given in New York in the later sixties of the last century, by the Carl Rosa Opera Company, with Parepa-Rosa singing the role of Susanna. Here is a cue for the valiant Col. Henry W. Savage, should he once more organize a company for English opera.

Wolfgang Amadeus Mozart, born in Salzburg, Austria, January 27, 1756, was one of the greatest of the musical geniuses. Serious students of occult laws and manifestations of supernatural revelations and materialists who delve not, but dig, have made his life and genius a special object of study, and undoubtedly they have been able to prove a few of their theories by the wonders wrought by Mozart in his brief span of thirty-five years. No one can read the life of Mozart without being deeply moved, and also incensed, at the heartlessness and ingratitude of the men and women who lived in the great composer's day. This will forever remain a blot upon the escutcheon of the noble Viennese fami-

lies and Austrian sovereigns who reigned in the last decade of the eighteenth century.

It is reported that there will be numerous repetitions of "Le Nozze di Figaro" at the Metropolitan. That is good news, for while much of the dialogue is lost in the vast spaces of the auditorium, Mozart's music cannot fail to uplift and purify many minds that are on the verge of being corrupted by modern perversions of so called music. To sit under the lovely, chaste heaven-



MADAME MARISKA ALDRICH,  
The American contralto.

ly Mozartean scores, after several evenings of distressing and vulgar dissonances, seems much like finding oneself in a region of beauty and sunshine after witnessing a frightful storm. All honor then to those who united in a revival of "Le Nozze di Figaro" at the Metropolitan Opera House. No doubt the subscribers would heartily welcome performances also of "Don Giovanni" and "The Magic Flute."

### "Die Walkure," January 14.

Kaschewski, Fremstad, Flahaut, Burgstaller, Feinhals, Blass, etc. Conductor, Hertz.

### "Le Villi" and "Pagliacci," January 15.

Aida, Bonci, Amato. Conductor, Toscanini, for "Le Villi."

The Friday night performance at the Metropolitan introduced a new singer in "Pagliacci"; also Miss Destinn as Nedda, for the first time, Caruso singing Canio, Amato as Tonio; Armand Lecomte, Silvio. Conductor, Spetrino. Miss Destinn made an effective Nedda, and, in fact, gave to the role a large measure of expression.

Caruso sang beautifully, of course, and Amato was very effective.

Armand Lecomte, who was known in this country several years ago as a concert and salon singer, and who

has been singing in London in salons for several years, made a very attractive appearance as Silvio, and sang the small role with style and grace. Mr. Lecomte should be heard in the larger and dramatic roles of the baritone repertory. His acting was very effective.

### "Le Nozze di Figaro," January 16 (Matinee).

Cast as above.

### "Il Trovatore," January 16.

Kaschowska, Homer, Martin, Amato, Rossi. Conductor, Spetrino.

### "Le Nozze di Figaro," January 18.

Cast as above.

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## MANHATTAN OPERA HOUSE.

### "Crispino e la Comare," "Carnival of Venice" and "La Mort de Cleopatre," January 13.

Tetrazzini, Ponzano, Gianoli-Galletti, Sammarco, Arimondi, Venturini, Fossetta, Pierucci, Valery. Conductor, Campanini, for "Crispino e la Comare" and "Carnival of Venice." Parelli, conductor for "La Mort de Cleopatre."

### "Pelleas and Melisande," January 15.

Garden, Gerville-Reaché, Trentini, Dalmores, Dufranne, Vieulle, Crabbe. Conductor, Campanini.

### "La Traviata," January 16 (Matinee).

Tetrazzini, Koelling, Severina, Taccani, Sammarco. Conductor, Campanini.

### "Otello," January 16.

Labia, Doria, Zenatello, Sammarco. Conductor, Campanini.

### "Lucia," January 18.

Tetrazzini, Severina, Taccani, Sammarco, Arimondi. Conductor, Campanini.

## De Pasquali's Triumph at Metropolitan Concert.

Many of those who attended the concert at the Metropolitan Opera House last Sunday night did not believe when they entered the building that the triumph of the night would be made by Bernice de Pasquali, the new coloratura soprano recently added to the company. Madame de Pasquali's singing proved a revelation, first in an aria from "Traviata," followed by a duet from that opera with the tenor Quartì. Later the singers gave a duet from "Lucia." It was in the role of Violetta that Madame de Pasquali made her debut at the Metropolitan several weeks ago, and it was a real delight for some who heard her then to listen once more to her brilliant and effective singing of "Ah fors e lui" Sunday night. The timbre of her voice is very sweet and remarkably rich in the middle register considering that it is a coloratura. The flexibility seems beyond human control, for the cadenzas and trills were sung as easily as an ordinary vocalist sings a simple song. Then the purity of the voice was another point that aroused the admiration of the critical. Madame de Pasquali did not merely touch the high D after the manner of some other singers of the florid school, but she held the note and it reverberated through the house like the tone of a flute. It was a wonderful demonstration of vocalization and the singer was rewarded with an ovation. Many times she was called to the footlights. In the duet from "Lucia" Madame de Pasquali again revealed the purity of her voice, for it blended beautifully with that of the tenor. Madame de Pasquali's histrionic talent almost equals her vocal skill. Several of the New York critics have stated that she is a decided acquisition to the company, and this is perfectly true. Notwithstanding that she was put to the test of appearing at the concert with singers long established as favorites, Madame de Pasquali won a genuine triumph.

## Cavalleri Engaged by Hammerstein.

Lina Cavalleri, formerly of the Metropolitan, has been engaged by Hammerstein for the balance of the season.



# What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

## "Pelleas and Melisande," January 9.

**New York Tribune.**

A good many seats were vacated before the final curtain.

**New York American.**

Almost every place in the house was occupied. Every one sat hushed and charmed through the episodes which succeeded each other so quickly, yet so solemnly, in the tragedy. And, strangely, nobody seemed tired of listening, to faint, delicate, wan harmonies of the composer, or of gazing at the pale dream pictures invented by Maeterlinck.

**The World.**

I particularly admired the poetic quality of Dalmores' performance of Pelleas.

**New York American.**

If there was one false note in the performance it was possibly the Pelleas of Dalmores.

## "Crispino e la Comare," January 9.

**The Sun.**

It is a melodious work and filled with a joyous spirit of gentle comedy.

**The Evening Post.**

Tetrazzini had to sustain the enormous burden of making the hearers forget the unspeakable stupidity of the Ricci opera, "The Cobbler and the Fairy."

**The Sun.**

Tetrazzini was not in her best voice.

**New York Tribune.**

"Crispino" demands for its full effectiveness on the stage a buff of somewhat lighter touch than Mr. Gianoli-Galetti.

**The New York Press.**

Gianoli-Galetti is incomparable as a humorous actor.

## Boston Symphony Concert, January 9.

**The New York Press.**

To play Brahms' concerto seemed an audacious attempt for one so young, but Elman's performance was nothing less than great.

**New York Tribune.**

The limitations of Mr. Elman, which are mainly those of youth, and not to his discredit, were felt more than was expected.

**The New York Times.**

It might be too much to say that the player has at present the breadth of view and the ripeness of feeling

**The New York Press.**

Extravagant as the ambition seemed, even to his friends, Mischa Elman arose to as great a height as has

to make him an absolute master of this composition (Brahms' concerto), one of the higher summits of modern art.

**The Sun.**

The fifth symphony (Beethoven) was played with little depth of insight.

**New York American.**

In the first movement (Brahms' concerto) Elman played a cadenza composed by Joachim.

## Gabrilowitsch Recital, January 10.

**New York Tribune.**

The pianist was at his best in the Schumann fantasia \* \* \* his realization of the lovable and heartening character of this music made for the keen enjoyment of his hearers.

**The New York Times.**

The performance was one to be enjoyed for its sincere reproduction of Beethoven's music.

**The Sun.**

In the first movement Elman did not play the Joachim cadenza.

## Klein Concert, January 10.

**The New York Herald.**

Heinrich Gebhard, pianist, and the Flonzaley Quartet were the principals in an excellent concert given yesterday afternoon in the new German Theater under the direction of Hermann Klein. The Quartet played Mozart's B flat major quartet for strings and the scherzo from Dvorak's quartet in A flat, op. 105, and pleased the audience greatly. The four men were also heard with Mr. Gebhard in Brahms' F minor quintet, op. 34, but they seemed not to equal in tone or spirit their previous work.

**The New York Times.**

The Marum Quartet was warmly received at the Klein concert in the Deutsches Theater yesterday afternoon, though taking the place of the Flonzaley Quartet, scheduled to appear. Adolph Betti, leader and first violin of the Flonzaley players, was taken ill Saturday evening and was unable to leave his room yesterday.

**The Sun.**

Harriet Foster, Heinrich Gebhard and the Flonzaley Quartet of stringed instruments were the artists at Hermann Klein's fifteenth Sunday popular concert given yesterday afternoon at the German Theater. \* \* \*

**New York Tribune.**

Disappointment, but with it a treat, greeted the audience at the German Theater yesterday afternoon, the disappointment being caused by the illness of one of the members of the Flonzaley Quartet, which caused a

The opening number of four movements from Mozart was rendered by the Quartet. They were also heard in an extract from Dvorak's quartet in A flat, op. 105.

substitution of the Marum Quartet.

## "La Wally," January 11.

**The New York Herald.**

Destinn acted the part of Wally with a convincing dramatic sincerity.

**The World.**

She was somewhat conventional in her acting.

## "Rigoletto," January 11.

**New York American.**

To some it would have seemed a sufficient reward to have been privileged to watch the amazing acting of Renaud in the title role. It was a living and most human tragi-comedian the French baritone made of the Jester—a character, not a puppet.

**The New York Press.**

Like several other of Renaud's portrayals, his hunchback jester is perhaps oversophisticated; from an Italian point of view it certainly is.

**New York American.**

Renaud was in splendid voice.

**The New York Press.**

Many of his high tones were "faked" cleverly.

**New York Tribune.**

Constantino's voice is always used with artistic judgment.

**The Evening Post.**

The "Donna e mobile" was, however, disappointing, and he ended it with a flourish not in the score that would have made Verdi box his ears.

## Kneisel Quartet, January 12.

**The New York Times.**

Brahms' quartet is one of the most individual of his chamber works.

**The Evening Post.**

In this quartet he is at his worst.

**The New York Times.**

There is a distinctive and singularly rich effect in the Brahms quartet.

**The New York Herald.**

It is perhaps one of the driest compositions of the Viennese master.

**The Sun.**

In the scherzo (Schumann quintet) the piano part was heavy and thick.

**The New York Herald.**

Schelling played with crisp touch.

**The Sun.**

The performance of the quintet was unfortunately not ideal.

**The New York Times.**

The playing of Schumann's quintet was vigorous and elastic in the spirit of the composition.

## Cincinnati College of Music Notes.

Instead of January 19, as previously announced, the Cincinnati College of Music will present the pupils of Louis Victor Saar, in an evening of modern piano music, at the Odeon, February 5. With the innate discernment of the serious musician and teacher, Mr. Saar has instructed his advanced pupils in a program of the most interesting works of representative composers; a program characteristic of the modern school and calculated to please and enlighten patrons and students of musical art.

Whenever the College of Music presents the class of Lino Mattioli in recital a superior order of vocal talent is always expected to be heard by those who attend. The next of these recitals will take place at the Odeon January 28, and several students possessing unusually promising voices will be given an opportunity to be heard, although for the most part advanced students will give the greater part of the program. Of the budding talent, one voice in particular will bear careful watching. It is that of Norma Hark, a young lady of Portsmouth. Miss Hark's voice is a dramatic soprano, and during the comparatively short course of training she has had at the college, has made remarkable progress. Among others who will take part in this recital are such well known singers as Mary G. Peyton, Edna Weiler, George Keller and Emerson Williams.

Advanced pupils of Albino Gorno, of the College of Music, will appear in recital at the Odeon February 2. Signor Gorno's application to the individual study and training of his pupils is well known in musical circles, and an evening of serious pianistic interpretations may be

looked for on the above occasion. Signor Gorno confines the greater part of his efforts to the studio, and for the recital of February 2 he is preparing some of his students in some ensemble arrangements of his own that should be of interest to pianists.

Owing to the splendid facilities for the study of organ at the College of Music the class of students under the tutelage of Lillian Arkell Rixford is most progressive; nearly every one of them holding an important organ position. The first public exhibition of the work of this department will take place at the Odeon January 26. Much of a commendable nature has been said regarding the beautiful tone quality of the Odeon organ, and a most enjoyable entertainment for students and lovers of organ music may be looked for.

Ethel Diggs, mezzo soprano, pupil of Douglass Powell, of the College of Music, sang for the employees of the Globe Tailoring Company during the noon hour last Thursday. It was one of a series of like innovations promoted by Miss Cain of the Y. W. C. A.

## The Manhattan Conservatory of Music.

A day spent at the Manhattan Conservatory of Music, 141-143 East Twenty-sixth street, must encourage those who desire to see that pupils of music are taught by consistent methods. The conservatory is under the personal supervision of Louise Souliotis, an experienced teacher and musician. After twenty years, she can point to many artists trained at the conservatory and to many teachers today finding success within easy reach because of the thorough training received at their musical alma mater. Pianos are furnished for practice, and right here it must

be stated that much attention is paid to young pupils during their hours of practicing. "Practice right and you will play right" seems to be one of the mottos of this progressive institution. In vocal culture, the conservatory is taking high rank. The Old Italian method is taught, and all voice trials are free. Good work is accomplished in the violin and theory departments, and thus, all summed up, the teachers labor in harmony to develop musicians and no aims can be higher than this. When there is harmony in a school, all feel the effect of the unanimity of spirit and fellowship that prevails. Madame Souliotis endeavors to meet personally all who visit the conservatory, thus it would be well for all who call there to inquire for her.

## Program of Second Gabrilowitsch Recital.

Ossip Gabrilowitsch will play the following program at his second Carnegie Hall recital Saturday afternoon, February 6:

Intermezzo, A major, op. 118.....Brahms  
Intermezzo, E minor, op. 119.....Brahms  
Rhapsody, E flat major, op. 119.....Brahms  
Elegy in variation form, op. 2 (first performance),  
Daniel Gregory Mason

Twelve preludes, op. 28.....Chopin  
Carnival, op. 9.....Schumann  
This is a program one may term "intellectual."

Paganini's violin was played in public the other day by Bronislaw Huberman in a big concert given at Genoa by the city authorities for the benefit of the Messina sufferers. This is the first time that the famous violin has been played on since Paganini's death in 1840. The reports do not state how the instrument sounded.

CASTS (Subject to Alteration).

Saturday, January 16th. Tuesday, January 20th. Thursday, February 4th.  
**THE RHINEGOLD**

In One Act—Four Scenes (in English)  
At 8.30  
Wotan ... Mr. CLARENCE WHITEHILL  
Donner ... Mr. CHARLES KNOWLES  
Fricka ... Mr. MAURICE DOISLY  
Lore ... Mr. WALTER HYDE  
Alberich ... Mr. THOMAS MEUX  
Parsifal ... Mr. HANS RICHTER  
Conductor  
To commence at 8.30 and finish at 11 p.m. There will be no interval.

Monday, January 18th. Thursday, January 28th. Saturday, February 6th.  
**THE VALKYRIE**

In Three Acts (in English)  
At 7  
Siegfried ... Mr. WALTER HYDE  
Wotan ... Mr. CLARENCE WHITEHILL  
Hunding ... Mr. ROBERT RADFORD  
Brünnhilde ... Mrs. M. SALTZMAN-STEVENS  
Freia ... Mrs. RACHEL FREASE-GREEN  
Cernide ... Miss CAROLINE HATCHARD  
Conductor  
Act I. from 7 to 8. Act II. from 8.30 to 9.15. Act III. from 10.15 to 11.15.

Wednesday, January 20th. Saturday, January 30th. Monday, February 8th.  
**SIEGFRIED**

In Three Acts (in English)  
At 8.30  
Brünnhilde ... Mrs. M. SALTZMAN-STEVENS  
Fricka ... Mrs. EDNA THORNTON  
Waldvogel ... Miss CAROLINE HATCHARD  
Mime ... Mr. HANS RICHTER  
Conductor  
Act I. from 6.30 to 7.15. Act II. from 8.30 to 9.15. Act III. from 10 to 11.30.

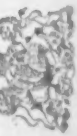
Friday, January 22nd. Monday, February 1st. Thursday, February 11th.  
**THE TWILIGHT OF THE GODS**

In Three Acts (in English)  
At 9  
Siegfried ... Mr. PETER CORNELIUS  
Hagen ... Mr. FREDERIC AUGUST  
Alberich ... Mr. CHARLES KNOWLES  
Brünnhilde ... Mrs. THOMAS MEUX  
Gutrune ... Mrs. M. SALTZMAN-STEVENS  
Waldtraute ... Miss EDITH EVANS  
Conductor  
Act I. from 6 to 8. Act II. from 8.30 to 9.15. Act III. from 10.15 to 11.30.

Monday, January 25th. Tuesday, February 9th. Tuesday, February 2nd.  
**THE MASTERSINGERS**

In Three Acts (in English)  
At 8.30  
Hans Sachs ... Mr. HELGE NISSEN  
Veit Pogner ... Mr. ROBERT RADFORD  
Schneider ... Mr. WALTER HYDE  
Wolfram von Eschenbach ... Mr. MAURICE DOISLY  
David ... Mrs. RACHEL FREASE-GREEN  
Eva ... Mrs. EDNA THORNTON  
Kunz Vogelgesang ... Mr. WILLIAM MAXWELL  
Fritz Kothner ... Mr. CHARLES KNOWLES  
Conductor  
Act I. from 6.30 to 7.45. Act II. from 8.5 to 9. Act III. from 9.15 to 11.15.

1909



Royal Opera

Cobent Garden

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SEASON OF OPERA IN ENGLISH

FOR A PERIOD OF FOUR WEEKS,  
Commencing on SATURDAY, JANUARY 16th, 1909.  
Under the Musical Direction of  
**Dr. HANS RICHTER**

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3rd Series

	1st Series	2nd Series	3rd Series
"The Rhinegold"	Sat., Jan. 16	Tues., Jan. 26	Thurs., Feb. 4
"The Valkyrie"	Mon., " 18	Thurs., " 28	Sat., " 6
"Siegfried"	Wed., " 20	Sat., " 30	Mon., " 8
"The Twilight of the Gods"	Fri., " 22	Mon., Feb. 1	Thurs., " 11
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P.T.O.



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Edith Evans	Albert Garcia
Rachel Freese-Green	Walter Hyde
Caroline Hatchard	Francis Harford
Dilys Jones	Charles Knowles
Gladys Roberts	William Maxwell
M. Saltzman-Stevens	Francis McLennan
Edna Thornton	Thomas Meux
Maria Yelland	Helge Nissen
MM. Frederic Austin	Robert Radford
Hans Bechstein	John Roberts
D. Byndon-Ayres	Clarence Whitchill

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Dear Sir or Madam,

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## SEASON OF OPERA IN ENGLISH

FOR A PERIOD OF FOUR WEEKS,

Commencing on SATURDAY, JANUARY 16th, 1909.

Under the Musical Direction of

Dr. HANS RICHTER

Performances will be given every Evening excepting Friday, January 29th, and Friday, February 12th, when the Theatre will be required for the Fancy Dress Ball. Matinees will also be given during the Season.

In view of the fact that NO GERMAN OPERAS will be given during the next SUMMER SEASON, and following on the artistic success of the performances of the Ring in English last January, THREE COMPLETE CYCLES OF "THE RING OF THE NIBELUNGS" and "THE MASTERSINGERS OF NUREMBERG," conducted by Dr. HANS RICHTER, will be given on the following dates:—

	1st Series.	2nd Series.	3rd Series.
"The Rheingold"	Sat., Jan. 16	Tues., Jan. 26	Thurs., Feb. 4
"The Valkyrie"	Mon., " 18	Thurs., " 28	Sat., " 6
"Siegfried"	Wed., " 20	Sat., " 30	Mon., " 8
"The Twilight of the Gods"	Fri., " 22	Mon., Feb. 1	Thurs., " 11
"The Mastersingers"	Mon., " 25	Tues., " 9	Tues., " 2

The works will be carried out in their entirety and under the same conditions as are usual in the Summer Season, excepting that the performances will begin later, and that there will be no long interval after the first Act.

The new translations of Dr. Frederick Jenson will be used, and are obtainable at Messrs. Schott & Co., 157, Regent Street, W.

P.T.O.







CHICAGO, January 16, 1909.

The fourteenth program of the Theodore Thomas Orchestra will go down in the annals of orchestral concerts as one commemorating the appearance of a truly phenomenal violinist, a genius, in fact—Mischa Elman. Like at his appearances in New York and Boston, his audience awarded him an ovation at both of the concerts, Friday and Saturday, and the Tschaiakowsky concerto became a thing of beauty, tonally, interpretatively, and infused with a poetry that enthralled his listeners. Chicago hears any number of excellent, even to the phenomenal, left hand fiddlers, but the bow arm with even the most noted virtuosi seems to be a thing apart from their general ensemble of equity, serving as sort of a concomitant. Elman's bow arm is a most wonderful piece of mechanism, receptive to his every intention, and carrying out to the last degree each and every technical difficulty with a consummate authority that imparts that feeling of security to his audiences. Criticism along the regular lines is absolutely superfluous with Elman; suffice it to say his playing is transcendent, carrying a note that appeals with a force felt in but few artists' work, either of the instrumental or vocal genre. The orchestral numbers of this program were entirely of the Russian school, as follows: Overture, "The Life of the Tsar," by Glinka; symphony No. 2, B minor, by Borodin, and introduction, valse and finale from ballet, "Ruses d'Amour," op. 61, by Glazounow. The Borodin symphony is a very attractive work built upon Russian folksongs and containing that breadth of conception one hears in much of the Russian music called "brutal" by some, "noisy" by others, but granting both terms may apply, containing the elemental strain that we commonly dub emotionalism and which so strongly appeals in this particular work, carrying the audience along in its sweep of old melody in new harmonic and rhythmic treatment and incisiveness.

Ernest Schelling will be the soloist with the Theodore Thomas Orchestra January 30-31, playing his own "Fantastic" suite for piano and orchestra.

Mischa Elman, the young Russian violin virtuoso, who met with the same sensational success at his debut with the Theodore Thomas Orchestra this week that he did in New York and with the Boston Symphony Orchestra in Boston, will be heard in recital next Sunday afternoon, January 24, at Orchestra Hall, under the direction of F. Wight Neumann. Triumph after triumph is marking Elman's first tour of America, and everywhere he is arousing his audience to the highest pitch of enthusiasm. At his appearance at the Manhattan opera concerts Elman broke the "no encore" rule with a vengeance. There was no stemming the tide of applause. It came from gallery, pit and stage like the onrushing of a hurricane. The audience

cheered Mischa Elman for ten minutes, and the scene was one of the most enthusiastic ever witnessed in New York. His recital program will be as follows:

Symphony Espagnole .....Lalo  
Andante and Allegro (from the third sonata).....Bach  
Sonata, E major.....Handel  
Minuet .....Beethoven  
Deutscher Tanz .....Dittersdorf  
Gavotte .....Gossec  
Ave Maria .....Schubert-Wilhelmj  
Etude Caprice .....Paganini-Auer

Johanna Gadschi, the popular dramatic soprano, will be heard in song recital at Orchestra Hall, Sunday afternoon, February 14, under the direction of F. Wight Neumann.

Dr. Ludwig Wüllner's fifth and next recital will be at Orchestra Hall Sunday afternoon, February 7, at 3 o'clock. As Dr. Wüllner will give for the first time in Chicago Ernest von Wildenbruch's celebrated recitation, "Das Hexenlied," the music by Max Schillings, and Beethoven's song cycle, "An die ferne Geliebte," a capacity house will unquestionably greet this great artist. Mr. Neumann advises Dr. Wüllner's admirers to secure their seats at once, as otherwise they may be disappointed in not getting desirable seats. The entire program for the fifth recital at Orchestra Hall will be as follows:

Liederkreis (song cycle) An die ferne Geliebte.....Beethoven  
Morgen .....Strauss  
Sehnsucht.....(Liliencron) Strauss  
Reifzeit .....(Dehmel) Strauss  
Der Arbeitsmann.....(Dehmel) Strauss  
Caecilie (by request).....(H. Hart) Strauss  
Anakreons Grab.....(Goethe) Wolf  
Verschwiegene Liebe.....(Eichendorff) Wolf  
Der Rattenfänger (by request).....(Goethe) Wolf  
Epiphanias (by request).....(Goethe) Wolf  
Liebesglück (by request).....(Eichendorff) Wolf  
Storchensbotschaft .....(Moerike) Wolf  
Das Hexenlied.

Ernest von Wildenbruch.  
Mit begleitender Musik von.....Schillings

Opera is at present the most engrossing subject on the Chicago musical tapis. In its grand march of philistinism this polyglot musical form has not as yet met its Samson of defeat; but rather are its supporters and adherents on the increase with an ever appreciable and happy sense of knowing where and when to draw the selvage. Like the Scotchman of old nursing his semiplena probatio, with the oath of supplement to clinch the decision, the general public, big, generous and liberal to a degree when not asked to forfeit its right to think for itself, is an exemplary prototype, in its claim of justification and right to enjoy what it likes. Chicago has met more than the regular allotment of operatic lore and learning the last two seasons, and the stories that could be written of the trials and tribulations of the various troupes would make very mundane reading. When English grand opera was established at the International Theater last year by the Sheehan-Hinshaw organization it was thought a move in the right direction for a permanent opera company had perhaps been made. But alas! After a few months of gradual decay it had entirely disappeared, like the snows of yesteryear. Some may ask: "What is the matter with Chicago that it cannot support a permanent grand opera company?" It does not follow that one must be a very wise wisacre to answer in truth that grand opera must be "grand opera" in more than name. First and foremost, permanent opera, or any other kind of opera, must have an authoritative conductor and a competent orchestra of at least forty-five men. These are the first essentials. Then there must be a good chorus, not a light musical comedy chorus, that capers around with all the business of the comic opera chorus, thrown in on the side; no matter how delicious all this persiflage may be to some few of the necessary patrons of the venture, dignity must prevail, and last, but not least, come the principals. We hear many comments on the public not wanting the "star" system, these comments being made by aspiring

managers with limited bank accounts; we are told this in all seriousness, and in the next breath we hear that Miss High Felutin, of whom no one has ever heard, will be the prima donna, and with that extravagant praise begins and continues on into the press, till at last one realizes that the manager is trying to make a "star" of a third rate imitator. And later we learn this new "star" has learned and prepared the role right here in this same big village and does not accredit herself with half the artistic command that many of the students in the local schools would be master or mistress of. So it goes. When the lame excuse is given that these companies do not charge big prices one asks, "Why give such productions at all?" The Chicago Musical College gives by far much better productions during the year and calls them but the offerings of their opera school, of their students still in preparation for the professional stage. To offer Chicago professional permanent opera on the basis of the quality that has been appearing at the International up to the time it closed its doors last month is an insult to the musical intelligence of this city. In the drama this sort of thing does not occur. Productions on a par with these opera organizations are relegated to the 10, 20 and 30 cent houses, where the audiences are not told that the skim milk they are being fed is real cream. There is something remiss with the managers projecting those enterprises that might have succeeded with the Chicago of before-the-fire stage, or in the alfalfa stage, but not at the present day of operatic advancement. So Chicago's permanent opera rises and falls like a toy balloon in the hands of a restless child, who blows and blows until his toy collapses, and then he looks around for another. It is F. Wight Neumann's intention to bring the Metropolitan Opera Company here in its entirety for two weeks in April. Toscanini, the great Italian conductor, will be in charge during the entire engagement, beginning April 12. Toscanini had contracted to go to Buenos Aires soon after the close of the Metropolitan opera season in New York. Mr. Neumann was not satisfied, to accept one or possibly two performances by Toscanini during the Chicago engagement, and so he insisted on efforts being made to postpone his going to South America. A telegram to Mr. Neumann, received this week from Gatti-Casazza, the managing director of the Metropolitan Opera Company, says: "Toscanini's engagement in South America has been canceled, and you might state positively that he will be in Chicago during the entire engagement." Toscanini will conduct Italian, German and French operas, the same as in New York, conducting as always and with all operas without the score. Mr. Neumann expects to publish in a few days the repertory for the two weeks. Orders for season boxes and seats, as well as orders for "Parsifal" performance on Sunday afternoon, are being received in every mail.

Marie Schade, the young Danish pianist, who will be heard in recital at Music Hall, January 20, has had much success abroad. The Berliner Boersen-Zeitung of April 9, 1908, said: "On Tuesday last we were introduced to Marie Schade, who gave a piano recital at the Bechstein Saal. Miss Schade has had the advantage of a thorough musical education, which strikes the listener almost immediately. Her technic is of the most advanced type, and she also possesses the necessary power and musical temperament, thus rendering her playing full of depth and sentiment."

The joint appearance in concert of Maud Powell, violinist, and George Hamlin, tenor, at the Grand Opera House, January 10, was an event to be remembered for its artistic values and atmosphere of enthusiasm which reached out to the audience, creating a mood receptive and plastic for impressions. The program opened with Maud Powell, the number being the Tartini sonata in G minor ("Devil's Trill"); then came the recitative and aria, "Deeper and Deeper Still" and "Waft Her, Angels" by Mr. Hamlin; followed by two Mozart violin numbers, and then Mr. Hamlin in a Brahms group. Always the finished

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artist in German lieder, the general opinion prevailed that last Sunday Mr. Hamlin was especially convincing in these four Brahms numbers: "Die Mainacht," "Komm bald," "Sonntag," and "O liebliche Wangen." The following number, for violin, was the Wieniawski concerto, in D minor. Mr. Hamlin, always the willing artist to loan a helping hand to young and aspiring composers (not always judiciously), sang a group of Roger Quilter songs, that this young English composer introduced to Mr. Hamlin, on the latter's last visit abroad. They are exquisite numbers, containing a breath of the youthful element, a spontaneous spirit, are well written, and well worth the attention of the artist in giving them an American hearing. They were as follows: "Weep You No More," "The Faithless Shepherdess," and "Fair House of Joy," from seven Elizabethan lyrics. "Spring Song," by Arthur Olaf Andersen, a young Chicago composer, a very lovely little gem, was encored, which it deserved to be. The final numbers were by Maud Powell, bringing to a close a delightful afternoon, which it was expressed on all sides should be repeated in the near future.

Among the younger set of Chicago's piano virtuosi a conspicuous place must be given Frederick Morley, who was heard in recital at Music Hall, January 11. Mr. Morley, who is a native of Australia, of English lineage, is a pianist of tone, temperament and technic. His interpretations are a delight to the cultivated musician, as well as to the sometimes more exacting general public, and it is with gratification that we record his success. His program was compiled as follows: Brahms' "Variations and Fugue on a Theme by Handel." A tremendously difficult work, as all pianists know, containing within its crustacean technical shell the Brahmsian fertility of thought in handling themes, and the equally characteristic pianism in the workmanship, it received from Mr. Morley a reading and presentation that commanded the respect and admiration of every pianist present. Following came this fine Chopin group: Five preludes—C major, G major, B flat, F major and B flat minor; two etudes—E major, op. 10, No. 3; A minor, op. 25, No. 11; and the berceuse and polonaise in A flat. From the prelude miniatures to the magnificent polonaise, Mr. Morley held the attention of his audience by both his dainty arabesques and his virile interpretative ability. Following came a composition by a Chicago composer, Felix Borowski, a very attractive and artistic prelude; then "Staccato Etude," by Sinigaglia; "Reverie," by Debussy; etude, by Paganini-Liszt, and "Etude en Octaves," by Sauer. Mr. Morley has been a resident of Chicago about three years, and during that time he has established himself on a firm artistic footing, the surest criteria of a man's worth.

The Mendelssohn anniversary program arranged by the Theodore Thomas Orchestra for February 5 and 6, is one of great beauty, containing the following kaleidoscopic Mendelssohnian gems: "Ruy Blas" overture, the "Scotch Symphony," and the music to "A Midsummer Night's Dream." Alexander Petschnikoff will be the soloist, playing the Mendelssohn concerto.

Owing to the inability of the scene makers engaged in the construction of the scenes for the Chicago Musical College's production of "Daisy Miller" to complete their work in time, Manager Ziegfeld announces that the performance scheduled for Thursday afternoon in the Studebaker Theater will not be given at that time, but instead will be postponed until a week later, taking place Thursday, January 21. An unusual presentation, both in scenic investitures and artistic detail, is promised. The third act from "Romeo and Juliet" will also be given in conjunction with

the dramatic offering on next Thursday. The entire receipts from the entertainment will be turned over to the Italian Consul, Sabetta, to be forwarded to the earthquake sufferers. Tickets bought for Thursday, January 14, will be good for January 21, the new date.

The Kneisel Quartet will make its second appearance Sunday afternoon, January 31, at Music Hall, under the direction of F. Wight Neumann. Ernesto Consolo, pianist, will be the assisting artist.

The next work to be given by the Apollo Musical Club will be Mendelssohn's "Elijah," which will be heard in Orchestra Hall, February 22 and 23. These two performances will be in commemoration of the birth of Mendelssohn, 100 years ago, that composer having been born February 3, 1809.

N. B. Emanuel, for several years conductor of the St. Paul Symphony Orchestra, is now permanently located in Chicago.

The Chicago College of Music has in preparation Massenet's opera, "Manon," which will be produced sometime this winter.

George Hamlin was the soloist with the St. Paul Symphony Orchestra, January 12.

Dr. F. Ziegfeld, honorary president of the Ziegfeld Club, gave a banquet January 9, in the banquet room of the Auditorium Hotel, for the members of the club. Covers were laid for 125 guests, and following the banquet a musical program was given. Colored stereopticon views of members of the club and familiar Chicago scenes formed a feature of the entertainment, and a series of views showing the growth of the Chicago Musical College, its successive homes and its teachers, brought forth an unusual amount of applause. Following the entertainment a cotillion was given, and at intervals during the evening a band composed of members of the faculty enhanced the musical atmosphere of the affair. Speeches were made by Judge Richard Tuthill, Dr. F. Ziegfeld, William Castle, Hart Conway, Mrs. Fox, Bertha Smith Titus, and J. H. Gilmour.

Heniot Levy, pianist, and member of the faculty of the American Conservatory of Music, was heard in recital at Music Hall, January 14. Mr. Levy, who is one of the best schooled musicians in Chicago, gave a fine program, which he played in a masterly manner, interpretatively and technically.

February 6, at the Illinois Theater, Milada Cerny, the gifted little pianist, will be heard in recital. It will be recalled by the Chicago public that this little girl, now fourteen years of age, gave three joint recitals with Kubelik in the Auditorium some few seasons ago and from all accounts reaped a great success. The general musical public will no doubt welcome the opportunity to again hear this talented girl.

Marguerite von Scheben, who will give a song recital at Auditorium Recital Hall January 26, will be assisted by Hugo Heermann, violinist, and Arnold de Levinski, pianist. A very interesting program has been arranged for the evening, including a number of German lieder.

Bertha M. Stevens, the talented young pianist and teacher, gave a splendid demonstration of her ability in the

latter capacity in the pupils' recital she gave at Recital Hall January 14. Eighteen little pupils gave the program, and the good groundwork of the teacher was in evidence throughout. Miss Stevens has recently established herself in studios in the Auditorium Building and will give a series of pupils' recitals during the year.

Paloma Schramm, who will make her professional debut with the Theodore Thomas Orchestra February 2, is one of the most gifted of the young piano virtuosi. Her ability for improvisations is commented upon with wonder and admiration everywhere she plays.

Walter Spry will play the Mendelssohn trio with members of the Hoffman Quartet in Boston on February 3.

Frederick Morley will give a piano recital for the Columbia Club, a North Side organization, on February 4.

The third in the series of concerts now being given by the advanced pupils of the Cosmopolitan School of Music was played at Orchestra Hall January 13 by Ruth Klauber, piano; John W. Norton, organ; Mrs. Henry M. Dinwoody, contralto; Iva Bigelow Weaver, soprano; Robert A. Reese, tenor, and Leita Murdoch, violin. Fine work was in evidence by all these pupils. The excellent experience for control and poise should bring its own reward in the future to those fortunate enough to figure on any one of the programs. Special mention is due little Miss Klauber, who played both the Beethoven G major and the Schumann A minor concertos with an orchestra composed of members of the Theodore Thomas Orchestra, under the direction of Victor Heinze.

Leon Marx, violinist, assisted by Sadie Kraus Marx, pianist, and Leopold de Mare, French horn player, gave a joint recital for the Amateur Musical Club, of Bloomington, Ill., January 12. The interesting feature of the recital was the Brahms trio for violin, French horn and piano, which was received with great appreciation and enjoyment by the club members and their guests. Among the numbers played by Mr. Marx was the Tartini sonata in G minor, also several soli.

Mrs. Theodore Worcester will give a piano recital in Pittsburgh January 27, at the Scherley Ballroom. Mrs. Worcester's program will consist of works by Schumann, Brahms, Liszt, William Mason, Strauss and Tschaiowsky. The principal number will be the Brahms F minor sonata. Later Mrs. Worcester will play at the Sewickley Clubhouse for a charity affair.

Mr. and Mrs. Frederik Frederiksen will give the second in their series of three concerts at Recital Hall, February 11. The program contains the Bruch concerto, the Wieniawski "Faust" fantasia, and the "Souvenir de Moscou," by Sauret. January 3, Mr. and Mrs. Frederiksen will play for the Swedish Society on the North Side, and later for the Peru Symphony Club, in LaSalle, Ind. In March, Mr. Frederiksen will tour Kansas with Alfred Klingenberg, pianist, dean of Washburne College, Topeka.

Walter Spry, the well known Chicago musician, has resigned his position as organist of Second Church of Christ, Scientist, where he has officiated for the past eight years. William E. Zeuch, one of the most eminent of the Western organ virtuosi, will succeed Mr. Spry. The latter will devote himself entirely to his piano school, which has

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grown to such dimensions as to demand almost his entire time, and to his increasing concert work, which is calling him to various parts of the country for recitals and concerts. The board of directors of the church wrote a letter of regret to Mr. Spry on his resignation, thanking him for his efficient and courteous service and wishing him much success in his musical career.

Grace McMurray, organist, and member of the Western Chapter of the American Guild of Organists, gave a free organ recital at the First Congregational Church, Evanston, January 14. The Western Chapter of the American Guild of Organists was organized June 19, 1907. The American Guild of Organists was incorporated in New York in 1896, with a representative list of "Founders," from the principal cities of the land. It now has a highly creditable enrollment of Fellows (F. A. G. O.) and of Associates (A. A. G. O.) all over the country; it has, furthermore, an important number of honorary officers and associates and of subscribing members. Several of the most distinguished organists in Europe are its honorary members. It is thoroughly organized for useful service. Chief among the objects of the Guild as set forth in the constitution are: "The advancement of the cause of worthy church music, the elevation of the status and standards of church organists, the increase of their appreciation of their duties and opportunities as conductors in worship; to provide occasions of intercourse among church organists and the consideration of matters pertaining to their work." The members of this Western Guild are as follows:

W. D. Armstrong	Katherine Howard	F. G. Nelson
Curtis A. Barry	Florence Hodge	Mary P. Pratt
Win. K. Belknap	Mrs. G. Nelson Holt	Anne L. Pearson
Allen W. Bogen	Herbert Hyde	M. E. Reynolds
J. Bradford Campbell	F. M. Jeffords	J. A. Richardson
Palmer Christian	Walter Keller	Ernest Sumner
Alice R. Deal	Carl D. Kinsey	Walter Spry
Clas. H. Demorest	Calvin Lampert	Gerald P. Stewart
Eric Delamater	Dr. Peter C. Lutkin	Mason Slade
Clarence Dickinson	A. F. McCarrell	Abram Ray Tyler
Arthur Dunham	F. A. Mackay	Bertram Webber
Dr. Louis Falk	Grace McMurray	Harrison M. Wild
F. H. Griawold	Francis Moore	Sarah E. Wildman
Tina Mae Haines	Effie Murdock	Win. E. Zeuch
Irving Hancock	W. Middelschulte	
Francis Hemington	Mrs. W. Middelschulte	

Agnes Lapham has just returned from the West, where she filled four lecture recital engagements with much success. December 17, Miss Lapham gave a joint recital with Frederick Carberry, tenor, in Milwaukee, for the Woman's Club. The program consisted entirely of Russian compositions. EVELYN KAESMANN.

#### Alexander Petschnikoff's Tour.

Before leaving New York for his tour next week, Alexander Petschnikoff, the Russian violinist, will play at the concert of the Columbia Club, January 23. January 29 and 30, the artist will be in Pittsburgh to play at the concerts of the Pittsburgh Orchestra. February 2, he appears in Buffalo, N. Y., and February 5 and 6 he appears as soloist with the Theodore Thomas Orchestra, in Chicago. February 9, the violinist is to play at a concert in Charleston, S. C., and by February 24 he will be back in New York to fill a private engagement at the Hotel Savoy. After this brief tour, the artist will leave for another trip, to include a tour through Texas and then on through the Southwest. Petschnikoff is under the management of R. E. Johnston.



PITTSBURGH, January 16, 1909.

A review of the Pittsburgh Orchestra concert of Friday evening will be found in another part of THE MUSICAL COURIER, written by Leonard Lieblich, who came from New York to attend the premiere of Mr. Paur's new symphony. En passant, there were many prominent musicians, "critics" and writers from other cities owing to the importance of this event. Among the visitors were: H. M. Fletcher, of the Schubert Club of Toronto, who came to Pittsburgh to complete arrangements for the orchestra's appearance in Toronto in the near future, and Henry L. Mason, of the Mason & Hamlin Company, Boston. Both these gentlemen were enthusiastic over Mr. Paur's symphony. Such scenes were never before enacted in Carnegie Music Hall. The applause that greeted Mr. Paur's symphony and his piano playing was really frenzied. It is probable that every professional musician in Pittsburgh turned out to this concert.

A very good program was given by the Tuesday Musical Club at the German Club Auditorium last Tuesday afternoon. The program was arranged and in charge of Olive Wheat. There were four vocal selections and two piano numbers in addition to the singing of the club choral under the direction of James Stephen Martin. The program was opened by a duet by the Misses Baglin and Balph, who played with good taste and precision "Gondoliera" and "Impromptu," by Reinecke. Louise Cassidy Harper sang beautifully "O Mio Fernando" from "La Favorita," by Donizetti, her rich tones showing to advantage in the entire aria. The "Jewel Song" from Gounod's "Faust," was ably interpreted and excellently sung by Myrtle Holmes Boushong, while Katherine P. Allen displayed her temperament and technic in Schmitt's "prelude" and "Caprice" from the "Carnival Mignon," playing both selections in the happy manner in which they were conceived. Mrs. Aliver Coulter was heard in the dramatic "Hymn to the Sun," by Geirgee, and "Mirage," by Leon. This was Mrs. Coulter's first appearance publicly in some time and the finished way in which she presented her two numbers combined with a lovely quality of voice whetted the musical appetite for more of her work. Emma J. Bauman scored a success in her aria from "The Queen of Sheba," by Gounod, and sang with all the intensity and color of which she was capable. One of the very best features of the afternoon was the singing of the club choral. It is always a delight to hear this choral sing. One is sure to hear proper balance and an abundance of shading in the work of these ladies, for whatever they attempt is artistic to a degree. Two numbers by Hahn and Beach

added much to the afternoon. Miss Richard and Miss Hawley furnished the accompaniments.

Ella May Duffin sang in Rossini's "Stabat Mater" at Cadiz (Ohio) and at Toronto last week and has been busy with other engagements. Miss Duffin will continue Olive Wheat's work in McKeesport. Miss Wheat and Miss Duffin have been associated in musical work for many years and this association will be broken by Miss Wheat's entry into matrimony. Miss Wheat is a pupil of James Stephen Martin (as is also Miss Duffin), and has held prominent church positions in this city. She has been actively engaged in musical work for six years, and by her sincere work has ingratiated herself in the opinion of the musical fraternity. She has an attractive and genial personality, and this, added to her talents and training, has caused her to forge ahead until she stands at the top notch of Pittsburgh sopranos. It is with regret that Miss Wheat's friends see her depart. She leaves in February and will make her home in Minneapolis as Mrs. Henry George Kintzinger. Miss Duffin and Mr. Silas J. Titus will carry on the Pittsburgh studio work of Miss Wheat.

January 28 is the date set for the first concert of the Mendelssohn Male Choir at Carnegie Music Hall. Gabrilowitsch, the great Russian pianist, will be the soloist and will serve to draw a large audience. The Male Choir is made up of prominent choir singers. The program is not announced as yet.

Vera Barstow, the young and talented pupil of Luigi Von Kunits, is to give an entire violin recital January 27. A brilliant program has been prepared.

Grace Hall-Riheldaffer sang in a concert at the Carnegie Library at Braddock last Monday evening. She also sang for the blind at the Western Pennsylvania Institute last Wednesday.

Adolph M. Foerster was honored by a request of his views on the decadence of the Choral Society in America. They appeared in connection with a symposium conducted by Arthur Manchester, and the article was published in THE MUSICIAN for January. Mr. Foerster's views are always interesting. He has written for all the musical magazines in the country during his useful career.

CHARLES WAKEFIELD CADMAN.

#### Reed Miller in Chicago and Milwaukee.

Reed Miller has to his credit most successful appearances in performances of "The Messiah" in Chicago and Milwaukee. Two notices follow:

Reed Miller, who last season made his Chicago debut uncommonly successful through unexpectedly effective delivery of the tenor music of "The Messiah," was again heard, and again scored heavily. He has matured and broadened since he sang here a year ago. His voice, which is peculiarly adapted to the Handel music, is one of uncommon beauty and purity; he sings with admirable ease and lends sincerity and the just degree of dramatic spirit to his interpretation.—Chicago Tribune.

Reed Miller, tenor, known to Milwaukee and subject to favorable comment upon the occasion of former appearances, scored last night probably the greatest individual success. Mr. Miller's effort was one marked by simplicity. In that it was art. His tonal handling was of unusual excellence; his part of last night mastered. Mr. Miller's voice is one of superior quality and seemed peculiarly adapted to the hymnal simplicity of the oratorio.—Milwaukee Sentinel.

The January engagements of Mr. Miller include: January 14, Savannah, Ga.; January 16, Clemson College, S. C.; January 18, Greensboro, N. C.; and today, January 20, he is booked to sing in Anderson, S. C.

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New York, January 18, 1909.

Miss Bisbee gave an open class day, illustrating the fundamental training of children through the Dunning system of teaching, on the afternoon of January 11, Miss Bonnell assisting, the latter in charge of the class teaching. The hour was a revelation to many present, so pleasantly, yet thoroughly, is this primary method used to teach all musical matters and calculated to make a child a willing martyr at the piano. Miss Bisbee interspersed all that was done with explanatory remarks, and the evident enthusiasm and intelligence of the children brought out everything finely. A song illustrating "Piano" and "Forte," by the class was followed by Master Jack Wack, Charlotte Phillips, Audrey Wack, Elizabeth Locke, Marietta Chapin, Elizabeth Chapin, Ruth Dean, Charles Naegele and Dolly Chamberlin, all these showing various points. Following this Charles Naegele and Dolly Chamberlin played with good expression an andante for two pianos; Helen S. Phillips played the "Columbine Mennett" and "Dancing Doll" with nice taste, and Master Naegele finished with the Chopin "Military Polonaise," played from memory, with considerable pomp and accuracy. The children themselves were a nice lot, bright, gentle mannered, and the audience found much pleasure in it all.

Amy Grant's artistic studio again held quite a company last Sunday afternoon, who heard the fair reader in scenes from "Pelleas and Melisande," some old English lyrics, etc. Signor Patricolo played most brilliantly some music by Liszt and Rubinstein. He is a pianist with a beautiful touch and poetic imagination. The music accompanying the recited poems was played by Miss Waixel. These recitals continue during this month, and one who appreciates charm of accent and speech should hear Miss Grant, whose voice is melody.

Helen Waldo, the contralto, a young singer of many pleasant attributes, combining a very expressive contralto voice with charm and animation of delivery, and high intelligence, gave a recital at the Burritt Studios Sunday afternoon. She sang groups of French, German and Eng-

lish songs with pure enunciation and finish of detail. The "Child Songs," after the Mother Goose rhymes, set to music by Coolidge, Bond and others, had special charm. Ethel Wenk was at the piano. The Burritt pupils all sing well, and young artists, such as Miss Waldo, carry far his renown as a teacher.

Emma Thursby's second Friday afternoon musicale re-introduced Josephine Schaffer, her former pupil, just returned from three years of study and operatic engagement in Germany. A very enjoyable program was sung by Thursby pupils, among them Miss Schaffer, Estelle Harris, Annie L. McCorkle and Bessie Cunningham, who is Edward G. Powell's pupil, Franz Listemann, cellist, and Carl Bruchhausen, pianist, also assisted, and Ellen Gair presided at the tea table. Selected at random from the list of guests, appear such names as Baroness von Munchhausen, Leo Tectonius, Miss Carl, Rev. Edward O. Flagg, Dr. Rosalie S. Morton, Mrs. S. Takamori, Susannah Macauley, George M. Robinson, Mrs. John J. White, Mrs. Maurice Kaufman, Mme. de Bulski, etc.

The fourth performance, twenty-fifth year, of the Empire Theater Dramatic School (American Academy of Dramatic Arts), on January 15, at the New Empire Theater, brought two plays, "Marriage," a comedy in four acts, by H. H. Boyd, and "Squaw of Bear Claw," an Indian play, by Evangeline M. Lent. Miss Lent's play had character, giving the squaw, Gretchen Stiger, opportunity for good acting. Anthony J. Burger, Maurice Sloan and Sydney Bennett also had parts in it. "Marriage" had a cast of eight players, as follows: James Moran, Raymond Hollis, Arthur P. Hyman, Marshall Stuart, Gertrude Miller, Florence Hart, Emilie Callaway and Jean Webster. As usual, a large audience listened and applauded, and among the listeners was Daniel Frohman.

Bertina Boffa, a fourteen year old violinist, was heard at a recital at Hotel Majestic January 15, given by Albert H. Walker. A small but appreciative contingent of music lovers heard the young girl play the first movement of the Mendelssohn concerto, the pieces by Wieniawski, Piarne and Wagner-Wilhelmj, giving her much encouragement by their applause. She has great talent, and should develop into a violinist of importance, with opportunity and study. A noticeable feature of the concert was the accompaniment of the violin solos, played by Elizabeth D. Boyer, who is better known as a leading singer. Eleanor D. Hastings, soprano, sang several numbers, and Harriette Cady, pianist, was on the bill.

Frank L. Sealy, organist of the Fifth Avenue Presbyterian Church, played the second recital of the series at St. Paul's Chapel, Columbia University, January 12. His program was made up of a Bach toccata (a fantasia and fugue in C minor), and pieces by Wood, Borowski, Hollins, Wheelton, MacDowell and Piarne. January 19, at 4 o'clock, J. Warren Andrews will give the recital, followed by William C. Carl, January 26.

Florence Hinkle, the soprano, sang in "The Messiah" performance recently in Philadelphia, and press notices received from six papers all testify to her great success. The North American speaks of her grace and charm; the Inquirer says her tones have a pleasing quality, enhanced by both warmth and clarity; the Press says, "Miss Hinkle's singing was brilliant, particularly effective, with a certain tenderness in her singing that was most delightful." The Record says: "She was given an ovation which she thoroughly deserved; voices of the purity and flexibility that

distinguish hers are rare indeed. The delightful ease of her vocalization adds materially to the pleasant impression she makes." The Evening Bulletin says: "It would be necessary to travel far before a purer, fresher or sweeter soprano voice could be found." The Evening Telegram says that in this appearance she scored a success that she richly deserved.

A "Mendelssohn Night" by the Cathedral Choir, directed by Walter Henry Hall, took place at Synod Hall January 14, all the compositions of the evening being by Mendelssohn. Selections from "Elijah" were sung by the chorus and soloists, the latter, Marie Stoddard, Miss Fogg, Alfred Dunlop and Frederick Weld. Felix Lamond played the piano solo part of the capriccio in B minor, accompanied by the orchestra, and there was a good attendance.

Edward G. Powell gave a studio musicale last week in Carnegie Hall, a score of his pupils taking part, showing the excellence of their instruction. Bessie Cunningham, soprano, sang the "Jewel Song" and Strauss' "Voce de primavera" waltz, and displayed a brilliant high soprano voice. Others participating were Dorothy O'Brien, contralto; Mrs. Ames, soprano, and Messrs. Warren, Alvin, Rishel, Dippel, Peck, Simmons, Michaelis, Ayers, Stehl, Riddle, Edgar, Craig and Wilson. The "Eiland" cycle, Finden's "Indian Love Lyrics," and other important works were sung. As a souvenir of the occasion, Mr. Powell presented each pupil with a copy of Reed Miller's composition, "Du bist wie eine Blume," dedicated to Mr. Powell, Miller's first teacher.

The International Art Society will have a "New Year's Party" at the Waldorf-Astoria Hotel, January 25, at 8:30, when some of the guests of honor will be Edmund Severn, president of the New York State Music Teachers' Association; Mrs. Lewis Childs, and Maud J. Sullivan, sister of the president, Mrs. J. Christopher Marks.

Moritz E. Schwarz gives his fortieth recital on the organ of Trinity Church today, Wednesday, January 20, at 3:30 o'clock, playing some little known works, such as Bach's "Chaconne" (originally for violin), Guilman's "Processional March," with its difficult pedaling for both feet, and a "Fantasie Eroica" by Kuhlstedt.

Mary Hissem DeMoss gives a song recital at the Women's Club, East Orange, Thursday, January 21, at 8:30 P. M., singing classic and modern works, some of them specially composed for her.

Isabel Judith Miller has issued a booklet, "A Lesson With Leschetizky," consisting of the interpretation of Chopin's etude in F, op. 25, number 3. To get direct benefit from this it is necessary to number each measure of the study, then follow the exact Leschetizky directions, pedaling, phrasing and interpretation being marked in minutest detail. Miss Miller lays special stress on listening to everything one plays. As she is a Leschetizky pupil, this is authoritative.

Ethel Meserve of Brooklyn, a choir singer and member of the Brooklyn Oratorio Society, is a promising young soprano, possessing a voice of good quality. She has begun study with Abbie Clarkson Totten, who, herself an excellent singer, is sure to bring out Miss Meserve's best voice.

Eleanor Everest Freer, the American composer, of Chicago, has issued a booklet, being a reprint of an appre-



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ciative article by Florence Chapman, and which gives in detail the salient points of Mrs. Freer's life. It is most interesting, showing as it does how the love for music, begun in childhood, made a singer of her first, and, after some years of married life, led her into the thorny path of the composer.

\*\*\*

Robert G. Weigester will conduct the Brooklyn Chorus, two hundred voices, in a concert under the auspices of the Brooklyn Baptist Orphanage, at the Baptist Temple, Tuesday evening, January 26. Ethel B. Falconer, soprano; J. Harry Campbell, tenor, and Gertrude B. Cobb, pianist, will assist, besides the Hoadley Orchestra.

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Sussanah Macaulay's Spanish character piece, "Signorita," was played by the composer at a musicale given by Dr. and Mrs. Parker Syms of Park avenue. The Messrs. Ware and Smith took part also.

\*\*\*

Cecelia Bradford, violinist and teacher, played solos at a concert given by the Catholic Club last week. Miss Bradford was ill for a period, but resumes work with increased vigor and ability.

\*\*\*

Hallett Gilbarte has issued cards for a musicale, Hotel Flanders, Thursday, January 21, 4 to 6 o'clock. Lucille La Verne, of the "Blue Mouse" company, and Harriet Barkley, soprano, will take part.

\*\*\*

The annual election of the Allied Arts Association took place yesterday and resulted in several important changes. Eugene V. Brewster, who was the originator, organizer and president for five years, declined to accept a nomination and his place is taken by Shanna Cumming, the soprano soloist of the Central Congregational Church, Brooklyn, of which Dr. S. Parkes Cadman is pastor. The full list of officers is as follows: President, Shanna Cumming; vice presidents, Alna Webster Powell, Carl Fiqué, Annie J. Gilbert, Anna B. Hull and Eugene V. Brewster; recording secretary, Alice E. Jenkins; financial secretary, Harriet E. Foster; treasurer, J. LeRoy Gibson; directors, John L. Russell, William G. Bowdoin, Harry Gilbert, E. M. LaRoche, Timothy H. Knight, Emma L. Ostrander and Margaret H. MacCulloch.

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At the meeting of the Tonkünstler Society, held last night at Assembly Hall, 109 East Twenty-second street, the program planned included: Rubinstein's sonata for violin and piano in G major, op. 13, to be played by William H. Barber and Henry Schradieck; a group of songs by Jensen, to be sung by Mrs. Alexander Rihm, soprano, and the Smetana trio, in G minor, to be played by Mrs. Carl Hauser, piano; Richard Arnold, violin, and Ernst Stoffregen, cello.

\*\*\*

The New York Scottish Society will celebrate the tercentenary of the birth of Robert Burns at Mendelssohn Hall tonight (Wednesday, January 20). The musical feature of the evening will include the poet's drama, "The Jolly Beggars," arranged in the form of a cantata by J. More Smieton. This will be sung by the Scottish Choral Union of fifty voices, under the direction of Frederick Smythe, choirmaster of St. Peter's Church. The soloists announced are: Ethel Stewart Elliot, soprano; Mrs. John H. Flagler, contralto; Mary Henry, violinist; Frederick Smythe, tenor; Tom Daniel, basso, and D. Scott Chisholm, piper. Charles C. Craig and Maxwell Ritchie will appear in some

Highland dances. The Rev. Dr. John R. Mackay, minister of the North Presbyterian Church, will deliver an address on the "Genius of Burns."

\*\*\*

Lucienne Cartaut, soprano, recently arrived in this country from France, sang at a musicale given last week at the Waldorf-Astoria. Her numbers were the waltz from Gounod's "Romeo and Juliet," and "Priere" by Massenet. Among the resident singers who added to the interest of the occasion were Mary Hissem de Moss, soprano; Charles Norman Granville, baritone; Virgil V. Holmes, basso; the Misses Hoyt, soprano and contralto, and Guglielmo Caruso, baritone, and now established as a teacher in New York. Enid Brandt, the young pianist, played the Chopin polonaise in A flat, in the second part of the program.

\*\*\*

Gustav L. Becker will give a pupil's concert at his studio, 11 West Forty-second street, Saturday morning, January 23, at which Harriet Barclay, soprano, will assist.

\*\*\*

The second pupils' recital of the season was given at the Severn Studios Tuesday evening, January 12, when Mabel H. Armstrong was the bright, particular star. Miss Armstrong is a society girl who is studying music seriously, and who has the natural gifts necessary to the making of an artist. The other performers were Mae Dugan, coloratura soprano; Hazel Card and Leo Taaffe, violinists, all of whom were well received.

#### Haarlem Philharmonic Society Musicales.

The annual breakfast and musicale of the Haarlem Philharmonic Society always brings together the very best in the society, and last Thursday was no exception, Marie Rappold giving the entire program. She was evidently in the singing mood, so spontaneous, even inspired, was her singing. A group of five German lieder, including Rubinstein's "Veilchen," Brahms' "Meine Liebe ist Grün," etc., found heartiest appreciation. An aria in French, the Bach-Gounod "Ave Maria," and the prayer from "La Tosca," all this showed the singer's mastery of highly dissimilar styles, and in all her beautiful voice rang fresh and true. One seldom hears Leonora's aria from "Il Trovatore" sung with piano, but all the singer's art came forth in this. Dell'Acqua's "Chanson provençale," "An Open Secret" and "Jean" were numbers which each had something especially appealing to her hearers, so that at the close of the varied program Madame Rappold had gained the hearts of all. Arthur Rosenstein played most sympathetic accompaniments. Following are the responsible heads of the society: Board of directors—Mrs. Frank Littlefield, president; Mrs. Thomas Jacka, first vice president; Mrs. George W. Best, second vice president; Mrs. William H. Laird, treasurer; Mrs. Mott D. Cannon, recording secretary; Mrs. Henry Winter Daves, corresponding secretary. Music committee—Mrs. Orison Munt Smith, chairman; Mrs. J. Jarrett Blodgett, Mrs. Frank Brewster Hight, Mrs. C. Edgar Anderson, and Mrs. Rastus Seneca Ransom.

#### Enid Brandt's New York Success.

Enid Brandt, the young pianist, who played here with such success recently at Carnegie Hall, appeared at Agri-monte's afternoon musicale at the Waldorf-Astoria, January 14, when she played Chopin's polonaise in A flat. Her success was immediate, and as an encore she played Schubert's impromptu in G flat.

#### MARIA E. ORTHEN'S SONG RECITAL.

Maria E. Orthen, an American singer of German extraction, recently returned from her studies and appearances abroad, gave a recital in Carnegie Hall, Sunday afternoon, January 17. Her program was one well calculated to arouse interest, for, as will be noted, it was devoted to the leading modern song writers of Germany. Brahms, Richard Strauss, Hugo Wolf, and Max Reger, are a strong quartet. Two of these men are still very much alive. While in Germany, Miss Orthen had the rare privilege of being "coached" by Reger, and that composer played her accompaniments at several recitals in Leipzig. The program which Miss Orthen presented last Sunday was as follows:

Von ewiger Liebe.....	Brahms
Mädchenlied.....	Brahms
Der Schmied.....	Brahms
Die Mainacht.....	Brahms
Wehe so willst du mich wieder.....	Brahms
Immer leiser wird mein Schlummer.....	Brahms
Rat einer Alten.....	Wolf
Begegnung.....	Wolf
Nixe Binsefus.....	Wolf
Mausfallen Sprüchlein.....	Wolf
Ueber Nacht.....	Wolf
Der Freund.....	Wolf
Die Nacht.....	Strauss
Nachtgang.....	Strauss
Morgen.....	Strauss
Wie sollten wir geheim sie halten.....	Strauss
Ruhe meine Seele.....	Strauss
Heimliche Aufforderung.....	Strauss
Mutter tote Mutter.....	Reger
Lied eines Mädchens.....	Reger
Mein Schätzlein.....	Reger
Warnung.....	Reger
Flieder.....	Reger
Reiterlied.....	Reger

Miss Orthen was the protégé of the Ladies' Society of the New York Liederkreis, and many of the members, among them Richard Arnold and Mrs. Arnold, occupied boxes at the recital and led the applause. The singer merits all interest of her friends, for she is a very musical and unusual artist. The timbre of her soprano is most sympathetic and her intelligence is of a high order. She infused her songs with color, and by her pure diction of the text afforded an afternoon of real enjoyment to the hundreds of Germans in the house. Students of singing—if they are seriously inclined—may learn much from an artist like Miss Orthen. The audience compelled her to add several encores. She repeated Wolf's "Mausfallen-Sprüchlein," and Reger's very charming "Mein Schätzlein." Following Miss Orthen's impassioned singing of "Heimliche Aufforderung," by Strauss, she sang as an encore (in English) "Water Lilies," by Grieg, and after this some friends sent her a bunch of Bermuda lilies to add to the floral display passed over the footlights after the singer finished her Brahms songs. Miss Orthen was assisted at the piano by Franz Czerny, and at the close of the recital both artists were repeatedly recalled. As a last song, Miss Orthen gave "Phyllis Has Such Charming Graces," by Anthony Young, arranged by Lane Wilson. Notwithstanding that the day was one of the worst that New York has had this season, a good sized audience assembled for the concert.

Germaine Arnaud, the young French pianist, who is to begin her American tour this week with the Boston Symphony Orchestra in New England, has been in New York for the past few days and now is in Boston.



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HOTEL NOTTINGHAM,  
BOSTON, MASS., January 16, 1909.

Wednesday afternoon at Huntington Chambers Hall, Anna Miller Wood, assisted by Alida Bullard, her pupil, and Charles Fonteyn Manney, gave a recital of songs, which were listened to with a full degree of pleasure by many friends and admirers of the singers. There was a large audience in attendance, although there were several nearby attractions of a similar nature. Miss Wood's songs are always so intelligently selected and then so well sung that her recitals are of exceptional importance to music lovers. Songs by Brahms and Schumann; a song from the "Rubaiyat" of Omar Khayyam, by the Boston composer, Arthur Foote, who dedicated the piece to Miss Wood and who was at the piano when she sang it; recitative and aria, "Pleurez, mes Yeux" ("Le Cid"); "Le Sais-tu," Massenet; "Chanson d'Automne," written for Miss Wood, by Mrs. Manney, who played her accompaniments, and two numbers by Debussy were sung by Miss Wood. Miss Bullard sang several songs, but none more effectively than her three final ones, Manney's "Transformations" being beautifully given by her. Miss Wood shows a praiseworthy regard for "good" French and German, which cannot be said of all of Boston's professionals. This singer was in fine voice, and her attractive stage presence made the intimacy of the small hall seem altogether charming. Many expressed the wish that Miss Wood might be heard oftener in recital, but her studio work with her very large following stands in the way of this, more or less, which is to be regretted.

The Faeltens Pianoforte School has turned out many pupils who are "doing things" in the musical world, but no student has accomplished more than Alice Fortin, a young woman of about twenty years. Miss Fortin was last heard from as astonishing good musicians in Buffalo with her fine musicianship in a concert there. On Tuesday evening, January 19, at a private house in Malden, a suburb of Boston, Miss Fortin will play a program of pieces, in which she will be assisted by Mr. Faeltens, her teacher.

There will be Schumann, Brahms, Mrs. Beach and Chopin selections, and the "Spanish" rhapsody for two pianos by Busoni-Liszt. Thursday evening, January 21, Miss Fortin will again be heard in these same pieces at Huntington Chambers Hall, with the added group, "The Nightingale," C sharp minor, by Alabiéff; "La Campanella," G sharp minor, by Paganini-Liszt; "On the Pinions of Song," A flat major, by Mendelssohn-Liszt, and polonaise, No. 2, E. major, by Liszt.

Abundant applause was bestowed upon both artists, Germaine Schnitzer and Emilio de Gogorza, at Mrs. Hall McAllister's last "Musical Morning" at the Somerset Hotel Monday, at the usual hour, 11 o'clock. Miss Schnitzer's pieces were Mozart's "Pastorale Variée"; Chopin's etude, op. 10, No. 12, and valse, op. 64, No. 2; pieces by Saint-Saëns, Lach, Moszkowski, Debussy and Liszt. Mr. Gogorza sang from the composers, Dubois, Franck, Paladilhe, Pfeiffer, Massenet and Alvarez. Miss Schnitzer is a special favorite in Boston, and was given a warm reception as she came upon the platform. Her girlish presence scarcely suggests the rare artist that she is, and some who had not been fortunate enough to have already heard her were most agreeably surprised. Her exceptionally brilliant technique was in superb evidence, and her playing of one and all of her pieces was another triumph for a woman artist. That Mrs. McAllister's Musical Mornings have been a complete success is generally acknowledged by all who have been subscribers to these delightful affairs. Also on Jessie Davis, who has given to all the songs such an artistic setting with her unusually effective accompaniments, much well deserved praise is bestowed, so, all in all, Mrs. McAllister is to be congratulated.

Marie Everett's first Musical Five o'clock of the series of nine to be given by her during January, February and March, was given on last Wednesday afternoon, from 4:30 to 6:30 o'clock, and despite the fact that there were several Wednesday affairs, this day seeming to be a special favorite with the musical artists, besides the regular matinees at the various theaters, many came to hear the two pupils, Marion Smith, soprano, and Belle Thurston, contralto. It quite resembled the small salons in some of the foreign countries, and was carried out accordingly. There was Christmas holly in profusion in capacious Oriental urns, and red candles here and there, which with the beautiful singing in softly lighted rooms all enhanced the delusion. Miss Smith possesses a voice of unusual temperamental charm. She has received her entire training from Miss Everett. She sang "Pastorale," by Bizet; "Air du Psyche," by A. Thomas (with cello accompaniment played Mr. Goldstein) and Leroux's "The Nile." Miss Thurston sang two groups of Gipsy songs, and with a cello obligato Nevin's "Deep in a Rose's Glowing Heart," and Ronald's "Night," closing the program with Verdi's "Recordare," sung with Miss Smith. Both young ladies showed the

(Continued on page 37.)

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Paul Allen.

O Were My Love Yon Lilac Fair, Miss Lottie E. Williams, Boston, Mass.  
Bonny Wee Thing.....Myron W. Whitney, Boston, Mass.

Mrs. H. H. A. Beach.

The Year's at the Spring.....Mme. Gadaki, Chicago, Ill.  
The Year's at the Spring.....Mme. Florence Mulford, Toledo, O.  
The Year's at the Spring.

Mme. Frieda Langendorff, Birmingham, Ala.  
The Year's at the Spring.....Henry Dunman, Buffalo, N. Y.  
The Year's at the Spring.....Mrs. W. N. Robinson, Kansas City, Mo.  
The Year's at the Spring.

Miss Elizabeth Jacques, Point Richmond, Cal.  
Haste, O Beloved.....Mrs. Jackson, W. Roxbury, Mass.  
Ecstasy.....Elias Blum, Lynn, Mass.  
Ecstasy.....Miss Bertie Thompson, Washington, D. C.  
For My Love.....Miss Hallie Foster, Salt Lake City, Utah  
Good Night.....Miss Judith Evans, Salt Lake City, Utah  
Shena Van.....Carl Sobeski, Omaha, Neb.  
The Western Wind.....Mrs. Martha Royle King, Salt Lake City, Utah  
The Sea Fairies. Cantata for Women's Voices,  
St. Cecilia Club, New York, N. Y.

George W. Chadwick.

The Danza.....Mme. Schumann-Heink, Minneapolis, Minn.  
The Danza.....Mme. Florence Mulford, Toledo, Ohio  
The Danza.....Mrs. Florice C. Haight, New York, N. Y.  
The Danza.....Miss Eula C. Hamilton, New York, N. Y.  
The Danza.....Miss Anna Bishop, Omaha, Neb.  
Were I a Prince Egyptian.....J. Louis Shenk, Dayton, Ohio  
O Let Night Speak of Me.....Mrs. J. A. Morton, Springfield, Ill.  
Allah.....Mme. Florence Mulford, Toledo, Ohio  
Gay Little Dandelion.....Mrs. Le Roy Campbell, Davenport, Ia.  
Two Folk Songs.....Mrs. Grace D. Winkley, W. Roxbury, Mass.  
Dear Love, When in Thine Arms.....Mrs. Jackson, W. Roxbury, Mass.

Mabel W. Daniels.

Highland Love Song.....Miss Edith Thayer, Ipswich, Mass.  
When Shepherds Come Wooing,  
Mrs. Elizabeth Northrop, Dubuque, Ia.

Arthur Foote.

The Nightingale Has a Lyre of Gold.....Mme. Sembrich, Chicago, Ill.  
Requiem.....David Bispham, New York, N. Y.  
Requiem.....E. Blum, Newton Centre, Mass.  
Requiem.....Miss Anna Miller Wood, Napa, Cal.  
I'm Wearin' Awa'.....David Bispham, New York, N. Y.  
I'm Wearin' Awa'.....Bernard Ferguson, Minneapolis, Minn.  
I'm Wearin' Awa'.....Miss Anita Parker, Berkeley, Cal.  
I'm Wearin' Awa'.....J. Louis Shenk, Dayton, Ohio  
The Night Has a Thousand Eyes.

Mrs. Frances Dunton Wood, Boston, Mass.  
The Night Has a Thousand Eyes.....Miss Anita Parker, Berkeley, Cal.  
Autumn.....Stephen Townsend, Boston, Mass.  
On the Way to Kew.....Miss Viola von Orden, San Francisco, Cal.  
An Irish Folk Song.....Miss Elsiebeth Korner, Chicago, Ill.  
Constancy.....Mrs. Helen Colburn Heath, Milford, Mass.  
Go, Lovely Rose.....J. Louis Shenk, Dayton, Ohio

G. A. Grant-Schaefer.

I Opened All the Portals Wide.....Miss Marie L. Farson, Chicago, Ill.  
A Garden Romance.....Miss Ottila Epping, San José, Cal.  
A Garden Romance.....Miss Mary E. White, Trenton, N. J.

Frank Lynes.

So Live Today.....Miss Elsie Lincoln, Des Moines, Ia.  
Good-bye, Summer.....Ralph W. Giffin, Boston, Mass.  
Good-bye, Summer.....Mrs. C. E. Cleveland, Auburndale, Mass.  
Good-bye, Summer.....F. Marion Roberts, Boston, Mass.  
When Love Is Done.....Miss May F. Grant, Auburndale, Mass.  
He Was a Prince.....Ralph W. Giffin, Boston, Mass.  
He Was a Prince.....Mrs. George S. Potter, Auburndale, Mass.  
Madrigal.....Ralph W. Giffin, Boston, Mass.  
Madrigal.....F. Marion Roberts, Boston, Mass.  
My Dearie, O.....F. Marion Roberts, Boston, Mass.  
My Dearie, O.....Miss Florence S. Alchin, Auburndale, Mass.  
Mavourneen.....Albert Parr, New York, N. Y.

Edward MacDowell.

Thy Beaming Eyes.....Elias Blum, Lynn, Mass.  
Thy Beaming Eyes.....J. Louis Shenk, Dayton, Ohio  
Thy Beaming Eyes.....Mr. J. W. Hooper, Chicago, Ill.  
Thy Beaming Eyes.....Mrs. Bertha Newell Chase, W. Roxbury, Mass.  
Idyl.....Hans Schroeder, Chicago, Ill.  
Idyl.....Miss Anita Parker, Mill Valley, Cal.  
Idyl.....Miss Elizabeth Grist, Minneapolis, Minn.  
A Maid Sings Light.....Carl E. Dufft, New York, N. Y.  
A Maid Sings Light.....Mme. Charlotte Maconda, Milwaukee, Wis.  
A Maid Sings Light.....Mrs. Thomas C. White, Quincy, Ill.  
From "Two Old Songs"—  
Deserted.....Miss Margaret Goetz, Los Angeles, Cal.  
Slumber Song.....Mrs. Maude Fenlon Bollman, Rockford, Ill.  
From "Four Songs," op. 56—  
Long Ago, Sweetheart Mine,  
Mme. Charlotte Maconda, Milwaukee, Wis.  
Long Ago, Sweetheart Mine.....Miss Millie Rye, Minneapolis, Minn.

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most careful training; their diction and phrasing were refreshingly good. Miss Smith had given a program of songs earlier in the afternoon at the MacDowell Club, yet was in excellent voice for her work at Miss Everett's. Mrs. George Lyman Cade, who is Clayton Thomas, the composer of that wittily dainty bit so widely sung, "A Japanese Love Song," was one of those present.

It seems that Stephen Townsend, the baritone, gave a recital during the past week that will always be remembered by musicians as one of the comparatively few highly artistic affairs in the annals of local music—artistic in a thoroughly unique and individual way, a fact which stamps Mr. Townsend as a worthy member of Boston's rather restricted "inner circle" of genuine artists. There are many recitals given, but only a limited number which satisfy those of high standards. In every song Mr. Townsend showed an artistic appreciation of his text, and likewise of his musical setting. He not only sang, but was actually the part. He left out all suggestion of sentimentality, and showed a manly respect for sentiment. He opened with Chadwick's spirited "Lochinvar," which requires considerable dramatic force on the singer's part. Mr. Townsend's mental equipment was brought to bear, and this with his fine vocalization made a memorable rendition of the song. Following this was "La Belle Dame Sans Merci," which while not so attractive in its instrumentation, save in the finale, was saved by the intelligence of the singer. Those already fond of Khayyam's text grew fonder as the beautiful lines were sung. The prologue, from "Pagliacci," with English text, was flawlessly rendered, and as he closed a very insistent audience begged for more, and still more, but the good taste of Mr. Townsend forbade, as he had given so well that which he had prepared. Miss Hawkins, who gave assistance with the playing of the "Perilous Fantastic" with fifty Boston Symphony Orchestra men, Gustave Strube conducting, gave a brilliant reading, and was much applauded. A large audience of representative people was present.

In Convention Hall, Buffalo, N. Y., E. Cutter, Jr., the voice teacher and organist of Boston, gave an organ recital the first Sunday in January, assisted by his daughter, Rebecca Cutter-Howe, who at present fills the position of soloist in one of the best churches in the city of Buffalo. (See Buffalo Letter.)

Announcements for coming concerts and recitals, vocal and instrumental, are as follows:

Sunday afternoon, January 24, the third of the Tucker chamber concerts with the Longy Club and Mary Fay Sherwood, soprano.

Monday afternoon, at Fenway Court, a lecture on Debussy's opera, "Pelleas and Melisande," in Miss Terry's musical series.

Wednesday evening, January 27, at Steinert Hall, Richard Czerwonky, violinist, will play a program.

Thursday afternoon, January 28, in Jordan Hall, Dr. Ludwig Wüllner will be heard in a song recital.

Friday afternoon, January 29, in Jordan Hall, a song recital by Emilio de Gogorza.

Saturday afternoon, January 30, a fourth recital by Dr. Wüllner.

Sunday afternoon, January 31, the fourth of the chamber concerts.

Monday afternoon, February 1, in Symphony Hall, Mischa Elman, the violinist, will give a second recital.

Monday afternoon, in Fenway Court, the third of Miss Terry's series of concerts, when Bertha Cushing Child will be heard.

Tuesday evening, February 2, in Jordan Hall, the Cecilia concert, Wallace Goodrich, conductor.

Wednesday afternoon, February 3, in Jordan Hall, a second recital by Gabrilowitsch, the pianist.

Wednesday evening, February 3, in Sleeper Hall, the final concert of the Hofman Quartet.

Thursday afternoon, February 4, in Jordan Hall, Blanche Marchesi in a song recital.

Thursday evening, February 4, in Chickering Hall, the second concert of the Flonzaley Quartet.

Thursday evening, February 4, in Jordan Hall, a concert by Mary Williams, John Beach and Olive Whitely, singer, pianist and violinist, respectively.

Friday afternoon, February 5, in Symphony Hall, the fourteenth of the afternoon Boston Symphony rehearsals.

Saturday afternoon, February 6, in Symphony Hall, Paderewski will give a recital.

Sunday evening, February 7, in Symphony Hall, "Elijah" will be sung by the Handel and Haydn Society, with Madame Jonelli, soprano; Madame Mulford, contralto; Cecil James, tenor, and Mr. Muler, bass.

Tuesday afternoon, February 9, in Symphony Hall, an operatic concert by Bonci, the noted tenor; Madame Rappold, soprano; Madame Flahaut, alto, and Herbert Witherspoon, basso.

Madame Franklin-Salisbury's pupil, Anita Davis, soprano, sang a program of songs at Potter Hall, Wednesday afternoon, when Mrs. Miller assisted with some numbers and Louise Forrest played the accompaniments. Although there were two other attractions, Anna Miller Wood's recital and Marie L. Everett's Musical Tea, to which many were invited, Potter Hall was completely filled with the large list of patronesses and friends of Miss Davis and Mrs. Miller. This was the program: "Verborgtheit," Wolf; "Nymphs and Shepherds," Purcell; "Arlette," Vidal; "My Star," Mrs. H. H. A. Beach; "Snowing," Bemberg; "Widmung," Schumann; "In the Quiet Woods," Reger; "Après un Reve," Faure; "Rosy Morn," Ronald; "L'esclave," Lalo; "Glaube," Sinding; "Awake Saturnia," Handel; "Ungeduld," Schubert; "Love Me or Not," Secchi; "Chanson de Route," Puget; "Blood Red Ring," Coleridge-Taylor; "L'Appel du Printemps," Holmes; "Che faro senza Euridice," Gluck.

The songs by Wolf, Purcell, Vidal, Mrs. Beach, Bemberg, Schumann, Reger, Faure, and Ronald were sung by Miss Davis, the balance by Mr. Miller. The former is recalled for some very artistic work last spring when Madame Salisbury gave her annual pupils' recital. Her singing invites interest because of its unforced, resonant and melodic quality. The evident sincerity and seriousness of study on her part, which her good singing so plainly showed, added to which was the guidance of one of the leading American teachers, in Madame Salisbury, will yet cause Miss Davis to shine musically anywhere. The audience applauded both singers most warmly, and it was a very attractive affair, as a long list of fashionable folk had subscribed, and were present to enjoy the program.

Mischa Elman, the violinist, had an overflowing audience at his first recital in Boston, all available space on the platform even being taken, while many stood at the doors to hear the program. Lalo's enchanting "Symphonie Espagnole," with its elegance and yet almost sensuous charm, was rapturously played by the young virtuoso, and then the Andante and Allegro from the third Sonata by Bach was played, followed by Handel's Sonata, E major, Beethoven's minuet, Dittersdorf's "Deutscher Tag," then a Gavotte by Gossec, the "Ave-Maria" by Schubert-Wilhelmj, and etude caprice by Paganini-Auer. Each performance seemed to add to the spell cast by the first number. Mr. Elman is only a youth but one fired by divine feeling, as it were, and the audience, individually and collectively, acted more awestricken than otherwise.

The readings glowed with maturity, judgment, perception, far-sightedness and imagination, and there was a wonderfully free and colossal technic. Mr. Elman has so engrossed Boston with his art, and so many were unable to get into Jordan Hall to hear him, that a second recital is announced for Monday afternoon, February 1.

Heinrich Gebhard was the pianist at Hermann Klein's Sunday concert in New York January 10, and the press comments were especially flattering. Because of the illness of one of the members of the Flonzaley Quartet, which was to have appeared, the Marum Quartet was substituted, which fact was published in last week's MUSICAL COURIER. "Mr. Gebhard and the Marum Quartet were the principals in an excellent concert." "The F minor quintet by Brahms was played with the Marum Quartet and Heinrich Gebhard, the excellent pianist at the piano." "Mr. Gebhard's first appearance here was in solo numbers by Bach, Schumann and Chopin, all of which were enthusiastically applauded." "The audience liked Mr. Gebhard's performance so well that after every number he was recalled several times." "His playing throughout showed marked grace and a singing tone; it was clean cut and musicianly. After his last group he was recalled five times." These are some of the expressions of the New York papers regarding Mr. Gebhard's artistic work.

Frederic Kennedy, the young Portland (Me. tenor, was heard to excellent advantage in the oratorio, "The Messiah," sung at People's Temple last Monday evening.

in the regular People's Temple Oratorio Course held at that church by Robert N. Lister and a special chorus trained by Mr. Lister. The other singers were Mrs. Lister, soprano; Isabelle Melville, alto; Millard Bowdoin, bass; the Quartet of the H. H. Rogers Memorial Church, Fairhaven (Mass.), with members of the Handel and Haydn Society assisting, and J. D. D. Comey, organist of the Commonwealth Avenue Baptist Church, at the organ. That the quartet did its respective solos with a fine comprehension of the work was attested to by the way each was received by the large audience present. Mrs. Lister was in beautiful voice, and sang the famous solos in a memorable manner. Her singing is always a pleasure to hear, and her highest tones are peculiarly rich and resonant. Both Mrs. Lister and Mr. Kennedy did exceptionally good work, and the chorus, under Mr. Lister's direction, was very good in the way it handled the tempi and nuances.

Katherine Ricker, the contralto of Central Church, Back Bay, Boston, sang with marked success recently before the Somerville (Mass.) Woman's Club when she was given a most cordial reception by the ladies, and some being present who had not previously had the pleasure of hearing this singer were so charmed with her work that they came into Boston and attended Miss Ricker's church in order again to enjoy her voice. As the chairman of the music committee expressed it by letter, "The beauty of quality of your voice as well as the thoroughly artistic rendition of your solos were generally commented on, and it seems to me that the sincerest compliment you could wish for was given you when some of your audience who had not heard you before took advantage of the opportunity of going into Boston to hear you sing again at the church on the following Sunday."

The Cecilia Society will give its next concert in Jordan Hall, February 2, and will have as a program several short pieces unaccompanied, one of these being a setting of a psalm by Mendelssohn; Verdi's "Hymn to the Virgin," for female voices, and other pieces by Foote, Bowdoin, Grieg and Cornelius. The soloist of the occasion will be Mr. Kubitzky, one of the chief tenors of the Boston Opera Company, and who will sing here for the first time.

The program of the Boston Symphony Orchestra rehearsal and concert the past week was: Schubert's symphony in C major, No. 7; Schilling's "The Harvest Festival," from the opera "Moloch"; Debussy's prelude to "The Afternoon of a Faun," and Berlioz's overture, "The Roman Carnival."

Katharine Goodson will play with the Seattle (Wash.) Symphony Orchestra, also in San Diego, Cal., in Portland, Ore., and three times in San Francisco, besides appearing at several other places on the Pacific Coast before she reaches Boston in March, when she is booked to appear several times. Miss Goodson's great triumph everywhere she has been heard is heralded with delight by her many Boston friends. "When will Miss Goodson play in Boston?" is already being asked by the younger set of admirers of this artist who dote on her and her incomparable piano playing.

William Becker, a genuine American pianist, will be heard in Boston some time during the season, So Henry L. Mason announces. Mr. Mason became enthusiastic over Mr. Becker's playing when he heard him some time ago, and encouraged him to give a recital in this city.

WYLYNA BLANCHE HUDSON.

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PHILADELPHIA, JANUARY 18, 1909.

The greatness of Richard Wagner was impressed probably as never before on two immense audiences that packed the Academy of Music Friday afternoon and Saturday evening at the Philadelphia Orchestra concerts. A Wagner concert is no novelty in this city, but as directed by Carl Pohlig and played by the Philadelphia Orchestra, a thousand new beauties were revealed in the overtures and excerpts from the operas. The writer feels very free in making such statements as the above because he has put himself on record time and again as having no patience with those fanatics who elevate Wagner to the place of a god, yet have no interest in any other music. It seems impossible to believe that such persons can be sincere, for how can any one who has not studied, appreciated and loved their Haydn, Mozart and Beethoven, possibly understand and enjoy the intricacies of Wagner's music? Yet there are people who care for music not at all until a Wagner opera or concert is announced. Then they rush to the fore as though they alone could appreciate music of modern construction. Oh, that these so called music lovers could take a lesson in values, poise and restraint from the director of the Philadelphia Orchestra, Carl Pohlig. Here is a man who is not simply a lover of Wagner's works, but a recognized authority on the subject, which has received deep study at his hands. And yet he can view the far stretching field of music as a whole, without allowing his admiration for Wagner to obscure his vision of music as a whole. This may be seen from the fact that in the twenty-eight concerts given by the Philadelphia Orchestra so far this season, last week's program contained the second number by Wagner. The arrangement of the program left nothing to be desired, as the gradual unfolding of Wagner's genius could be clearly traced as the numbers followed each other almost in the order they were written. The program consisted of:

Overture .....Rienzi  
Overture .....Flying Dutchman  
Vorspiel .....Lohengrin  
Overture .....Tannhäuser  
Vorspiel and ending .....Tristan und Isolde  
Wotan's Farewell and Fire Music from .....Die Walküre  
Funeral March .....Götterdämmerung  
Transformation music from .....Parsifal

"Rienzi," the opening number, was indeed a brilliant and spectacular number. The opening call of the trumpet, a single note, was a work of art in itself as played by Mr. Rodenkirchen, whose full, clear note died away until it made one hold the breath for fear of disturbing the vanishing echo. Placed elsewhere on the program, "Rienzi" might have sounded somewhat thin, but as an opening number it prepared the way for the greater richness of succeeding numbers. With every hearing of extracts from the "Flying Dutchman" one feels more and more that this opera should occupy a more prominent position than usually falls to it. Last winter it was given in New York and suggested for performance in Philadelphia by the Metropolitan Opera Company, but was not given here for some

reason. The overture never sounded more beautiful than at last week's performance, bringing before the mind's eye an ever changing succession of pictures of storm, sea, weird spells, faithful lovers far separated, and sailors toiling at the ropes. But it is useless to try and describe such a program. You who have heard the greatest crescendo, climax and decrescendo in all music, "Lohengrin" Vorspiel—you who have heard the yearning, longing lover's cry of "Tristan and Isolde"—you, who have heard the restless song of the flames in "Die Walküre" played by a great orchestra, you can understand the joy of such music. And you who have not had these opportunities have at least one thing to live for.

The four numbers that make up the program for the Philadelphia Orchestra concerts for the coming Friday and Saturday exhibit just as much variety and range as it is possible for four compositions to have. The program is as follows:

Overture, Le Baruffe Chiozzotte (first time).....Leone Sinigaglia  
Symphony, No. 2, in D major.....Joseph Haydn  
Concerto for piano and orchestra, No. 5, E flat.....Anton Rubinstein  
Josef Lhévinne, soloist.  
Till Eulenspiegel and His Merry Pranks.....Richard Strauss

The overture "Le Baruffe Chiozzotte" will be heard in Philadelphia for the first time, while Haydn's simple but beautiful symphony is familiar to all music lovers, the andante being one of the most lovely in all symphonic music. Merry "Till" and his pranks has been played by the orchestra several times in years past and is held more in esteem than most of Strauss' music. It is not only decidedly interesting, but has a number of first rate themes worked up with the greatest skill and cunning. As for the soloist, Lhévinne, Philadelphia bids him welcome, for two years have not allowed us to forget one of the world's great pianists, and he can rest assured that a cordial reception awaits him.

Luther Conradi's piano recital was given at the Baldwin School, Bryn Mawr, Saturday evening, January 16. Mr. Conradi is not only a pianist, but a musician, and an artist in the fullest sense of the word, with some appreciation of word painting and color, as well as of tone painting. Therefore his recitals are not exhibits of finger machines, but the expression of his thoughts and emotions. Saturday's program opened with a toccata and fugue by Bach. For the thoughtful there was the Beethoven sonata, op. 57, for the student, a group of Chopin etudes, while for the lovers of the fantastic and the brilliant there were Schumann's "Papillons" and Liszt's Hungarian rhapsody, No. 12.

The Mozart Club held a social meeting at the home of the president, Edith M. Cook, January 7. An interesting program had been prepared in which the following ladies took part: Florence Gildersleeve and Hannah Lalor, vocalists; Frances Lantzke, violinist; Margaret Worden, reader; Edith Cook, pianist; Mary Malory, accompanist.

J. Wesley Sears was heard in an organ recital at St. Clement's Church January 17. The program contained "The Holy Night," by Buck; sonata in A major, by Callaerts, and the dainty "Madrigale" by Simonetti.

Attractive organ recitals are being given Sundays in a number of prominent churches this winter. The programs are made up of a remarkably high grade of music, in fact, it would be difficult to point out one of these Sunday recitals where music of the cheap and noisy class could be heard. While it is not practicable to give a list of all of these recitals in detail, week after week, it is well to stop

occasionally and think of the great leavening power for fostering a love for the classics in music that these recitals in many parts of the city must exert. Last week, for instance, besides the recital of Wesley Sears, that has called these words to mind, there was Ralph Kinder's recital at Holy Trinity Church. Mr. Kinder's program included a fugue by Bach; "Prayer" by Callaerts; "Idyll" by Kinder, and march from "Aida" by Kinder. William Stanfield's afternoon recital at St. James' Church consisted of concert piece in E flat, Parker; "Spring Sketch," Bremer; berceuse, Delbruck; sonata No. 1, Guilmant. There should also be mentioned the recitals of Dr. David Wood, the dean of Philadelphia organists, at St. Stevens' Church; Walter Knodel, at the Church of the Incarnation, and Dr. Julius Bierck at the Church of the Savior.

Handel's "Messiah" was sung by the vested boy choir of the First Methodist Church of Germantown January 14, under the direction of Howard R. O'Daniel. The solo parts were sung by Isabel Buchanan, soprano; Elsie Baker Linn, contralto; Frank Ormsby, tenor, and Henri G. Scott, bass.

A piano recital will be given at Houston Hall, University of Pennsylvania, January 19, by Earle E. Beatty, of the Combs Conservatory of Music. Mr. Beatty will not only play pieces by Chopin, Moszkowski, Poldini and Rubinstein, but comes much nearer home with compositions by Gilbert R. Combs, MacDowell, and Mr. Beatty himself. Clarence M. Cox, the violinist, will assist at this recital.

WILSON H. PILE.

#### Albert Spalding's Springfield Recital.

Albert Spalding gave a recital in Springfield, Mass., January 14, and in his review of the program, the critic of the Springfield Republican said:

His playing has the life and elasticity which is the very soul of violin playing. His tone, too, is large, free and resonant, not shrill or rasping, and yet not in the least sugary. It is solid, vigorous and telling—a fine medium for his art. Mr. Spalding challenged critical attention at the outset by playing the famous "Kreutzer" sonata by Beethoven, a work which calls for many qualities not to be found in the lesson room. It was an interesting performance, well poised, intelligent, full of spirit. There was a better chance for the violin to produce its full effect in the G minor Bruch concerto, of which Mr. Spalding gave a broad and satisfying interpretation.

#### Mrs. Robert N. Lister's January Engagements.

Mrs. Robert N. Lister, soprano, has been engaged with Stewart's Festival Orchestra for the festival in St. Albans, Vt., when she will be heard in a miscellaneous program in the afternoon and in "The Creation" (Haydn) in the evening of January 18. January 11 Mrs. Lister sang in "The Messiah" in the regular season's Oratorio Course at People's Temple, Boston, and on the 10th she sang before the Maynard (Mass.) Woman's Club with great success. Mrs. Lister has also been engaged to appear in the next concert of the People's Course, the date to be announced later.

#### Langendorff with the Volpe Symphony Orchestra.

Madame Langendorff will be one of the soloists at the Mendelssohn anniversary concert of the Volpe Symphony Orchestra, to be held at Carnegie Hall Thursday evening, January 21. After this engagement Madame Langendorff returns to the Pacific Coast to fill engagements in that section.

Max Klinger's Brahms statue is to be unveiled in the Musik Hall in Hamburg on May 7, the composer's birthday.

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## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 16, 1909.

Just as Blanche Marchesi was leaving the West Hotel for the Metropolitan Opera House last Sunday afternoon a messenger handed her a large, black bordered envelope. With trembling hands she opened it and then nearly swooned as she read that her godfather, Auguste Gevaert, was dead—and this was the first she had heard that he was even ill. That is the reason Madame Marchesi did not appear to the best advantage in the first part of her program. She could not make an explanation to the audience. It was nearly half an hour after the time scheduled for the opening number before she appeared, and even then her eyes were red with weeping. But as she went on with the program she entered more and more into the spirit of the music until when nearly at the end she was singing superbly and carried the audience with her, both in tears and laughter. The families of Gevaert and Salvatore (Marchesi) lived in adjoining apartments in Paris when both families were poor and unknown. They were very intimate, and so when little Blanche was born M. Gevaert was asked to be her godfather. He was that and much more, for as she grew up she was at his home almost as much as at her own. M. Gevaert always called her his third daughter, and she always thought of herself as related almost by blood ties to her godfather. It was only a few days ago that Madame Marchesi had a letter from her mother, in which she said: "I will spend Christmas with your son here in Paris and will then go to visit M. Gevaert in Brussels." That will show how intimate were the two families. But Mathilde Marchesi was never to see M. Gevaert again, for he died before she could have left Paris. The audience which greeted Madame Marchesi here was select and appreciative, and after she had regained control of her voice she was enthusiastically encored time and again. Her program was quite long, and covered the range of song literature from Bach to Liza Lehmann. Her best song was "Fainter and Fainter Is My Slumber," by Brahms. While this pleased immensely her audience probably liked best the bird songs of Liza Lehmann or "Nobody Saw It" by Löwe. Madame Marchesi had regained her spirits in a measure and had the audience laughing with her in these. Brahms van den Berg appeared on the program both as soloist and accompanist. He played two groups of solos, and acquitted himself creditably, notwithstanding the two hours' constant playing that was his portion.

\* \* \*

The César Franck piano quintet in F minor had its initial performance in this city Tuesday night at the second concert of the Minneapolis Symphony Quartet in Handicraft Guild Hall. To say that any one besides the performers enjoyed the work would be presuming largely on the intelligence of the listeners, for it is one of the most mysterious and formless compositions of that great

French mystic. Louise P. Albee played the piano part, but whether or not she played it with understanding is a question the writer cannot discuss, since he could not understand the composition from first to last. The players seemed to be together most of the time and the piano seemed to come in at the place marked for it, but that is about all that could be said for the performance. Of course, these works must be played and studied, since they are published, but it is a very thankless task, excepting for the performers. The other numbers were the Grieg quartet and the Mozart G major quartet (No. 12 in the Peters Edition). The Grieg quartet was given a very satisfactory performance, but the finest work of the evening was the Mozart quartet. This is indeed true chamber music, a work most joyous and lovely, and was played very well indeed. The hall was well filled with lovers of chamber music, which serves to show a gratifying increase of interest in the higher forms of the tonal art. The next quartet concert will be at the same place on February 9.

\* \* \*

The orchestra is now rehearsing the Beethoven C minor symphony for performance on the next program, January 22. This work is to be performed so that music lovers may compare it with the Brahms symphony in the same key played at the last concert. There will be two soloists—Corinne Rider-Kelsey and George Hamlin. The announcement is made that the orchestra will be increased to eighty men next season, and Mr. Oberholfer will devote his time exclusively to the work of the organization. A spring tour will be made this year, beginning about the middle of April, and lasting for six weeks. Winnipeg will be the first stopping point, after which the orchestra will visit cities in North and South Dakota, Minnesota, Iowa, Kansas and possibly Missouri.

\* \* \*

Wilma Anderson Gilman will give a piano recital at the Unitarian Church on the evening of February 4. She will play a group of pieces by American composers dedicated to her.

\* \* \*

Something new for students will be the reception and dance given by the Minneapolis School of Music in the school auditorium on the evening of January 19.

\* \* \*

The third of Mrs. W. O. Fryberger's lectures on "Aspects of Some Modern Operas" was given to a crowded house in the Y. W. C. A. auditorium Thursday morning at 10 o'clock. The subject was Puccini's "La Bohème," an opera which the lecturer had never seen, but with which she was more familiar than are many who have seen it dozens of times. It seemed to the writer as if Mrs. Fryberger knew the opera so well that she would be able to direct a performance of it without score. She told the story, discussed the music, elucidated the themes and

gave the whole work such a thorough going over that one would scarcely need a score to understand the opera thoroughly on first hearing it. Mrs. Fryberger is enthusiastic in her subject and her enthusiasm is contagious, so that her every word was listened to with fullest attention. During the lecture Mrs. J. A. Nelson played many parts of the score so that one got a comprehensive idea of the music in its entirety. After the lecture a great deal of the vocal music was given under the direction of Mrs. Harriet W. Runyan. Sara MacNamee and Mrs. Perry Sherwin sang the parts for women, while Austin Williams sang many of the solos of Rudolpho and also sang in a couple of duets and trios. All in all the lecture and exposition was as complete a success as one could wish. Next Saturday afternoon Mrs. Fryberger will lecture on "La Gioconda," which is to be sung in the Metropolitan Opera House that evening by the Abramson Grand Opera Company. The next lecture in the regular course will be on the morning of February 11, when Mrs. Fryberger will talk on Charpentier's "Louise."

\* \* \*

The students' section of the Ladies' Thursday Musical had a box luncheon and surprise musicale at the studio in the Metropolitan Music Company's building Thursday afternoon. The luncheon was served at 1 o'clock and afterward there was an informal program. Those who took part were Mollie Gleason, Miss Forsythe, Mr. Aakus, Mildred Sahlstrom and Miss Ashworth. The next regular recital program of this section will be given at the Hotel Maryland on the afternoon of February 9.

\* \* \*

A Mendelssohn program is being prepared by the Symphony Orchestra for performance at the first February concert.

OSCAR HATCH HAWLEY.

## "Valkyrie" in English.

[London Cable to New York Sun.]

Saltzman-Stevens and Frease Green made their debut at the Covent Garden Theater on January 18 as Brünnhilde and Sieglinde respectively in Wagner's "Valkyrie" in English. They won the heartiest applause, which the critics indorse. They commend not only their fine voices but their excellent acting. They are enthusiastic over Saltzman-Stevens' voice, and her interpretation of Brünnhilde is regarded as one of the finest ever seen here.

## Sale for Nordica's New York Recital Open.

The announcement of Madame Nordica's recital at Carnegie Hall, Tuesday afternoon, February 16 (the first in two years), has aroused the admirers of the prima donna to send in their orders for seats. The sale is open at the box office and seats may also be ordered from Madame Nordica's manager, R. E. Johnston, St. James Building, 1133 Broadway, New York.

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Dr. Wüllner came and was immediately victorious, and his dates have been filled up to the end of the season, and many concert givers and clubs are disappointed in not having had a chance to hear this phenomenal and gifted singer.

The list of his appearances in this country which follows shows that the cities which heard him at first demand his return, and thus the range of his traveling has naturally been very limited.

The press of Germany is full of reports of his doings in America, which are watched with extraordinary interest, as this is the first time a mere singer of German songs, pure and simple, has ventured to go to America to win favor in this country without the backing of any great organization, and Dr. Wüllner's manager, M. H. Hanson naturally comes in for much praise as he has been instrumental in inducing the artist to face these American audiences in spite of the curious notion that they are uncouth, inartistic and lack understanding of things really musical.

Mr. Hanson knew and is more convinced than ever that musical culture in America is of the highest, and has spread more rapidly, more energetically and more thoroughly than anywhere else, and, as it is the only musical culture which is willing to pay, it must be the only genuine one. Hansen says: "The best in music is good enough for American audiences, not only in New York and Chicago, but in other towns as well," and both Dr. Wüllner and Mr. Hanson are genuine in their expressions of regret that time will not permit of the great artist visiting the centers of music of smaller size, of which there are hundreds.

The list of Wüllner's bookings is as follows:

New York, November 14, 1908.  
Boston, November 16, 1908.  
New York, November 19, 1908.  
New York, November 21, 1908.  
New York, November 23, 1908.  
Philadelphia, November 27, 1908 (Symphony Orchestra).  
Philadelphia, November 28, 1908 (Symphony Orchestra).  
Pittsburgh, November 30, 1908.  
Brooklyn, December 3, 1908.  
Yassar College, December 4, 1908.  
New York, December 5, 1908 (private).  
Boston, December 7, 1908.  
Chicago, December 12, 1908.  
Buffalo, December 15, 1908.  
New York, December 18, 1908 (Volpe Orchestra).  
New York, December 22, 1908 (private).  
Chicago, December 27, 1908.  
Chicago, December 31, 1908 (private).  
Chicago, January 2, 1909.  
Cleveland, January 4, 1909.  
New York, January 7, 1909.  
New York, January 8, 1909 (Bronx).  
Brooklyn, January 10, 1909.  
New York, January 12, 1909 (Plaza).  
Pittsburgh, January 14, 1909 (second time).  
St. Louis, January 16, 1909.  
Cincinnati, January 18, 1909.  
Indianapolis, January 19, 1909.  
Chicago, January 21, 1909.  
Detroit, January 24, 1909.  
Ann Arbor, January 25, 1909.  
Boston, January 28, 1909.  
Boston, January 30, 1909.  
New York, January 31, 1909.  
New York, February 1, 1909.  
Oberlin University, February 3, 1909.  
Cleveland, February 5, 1909 (second time).  
Chicago, February 7, 1909.  
Buffalo, February 8, 1909.  
Rochester, February 10, 1909.  
Cornell University, February 11, 1909.  
New York Benefit, February 13, 1909 (Plaza).  
Brooklyn, February 15, 1909.  
New York, February 16, 1909 (Waldorf-Astoria).  
New York, February 18, 1909 (New York Symphony).  
Buffalo, February 19, 1909.  
Briarcliff, February 22, 1909.  
Baltimore, February 23, 1909.  
Washington, February 24, 1909.  
Philadelphia, February 26, 1909.  
New York, February 27, 1909.  
Boston, February 28, 1909 (Boston Symphony).  
New York Reception, March 1, 1909 (by Liederkreis).  
Baltimore, March 2, 1909.  
Toronto, March 4, 1909.  
St. Paul, March 7, 1909.  
Minneapolis, March 9, 1909.  
Duluth, March 11, 1909.  
Private Recital, March 12, 1909.  
Detroit, March 14, 1909.  
Milwaukee, March 16, 1909.  
Chicago, March 21, 1909 (farewell).  
New York, March 23-April 4 (German Theater engagement).  
April—Undated so far.  
St. Louis, Columbus, New Orleans and Pacific Coast until May 30.

**Jomelli, Petschnikoff and Lawson.**

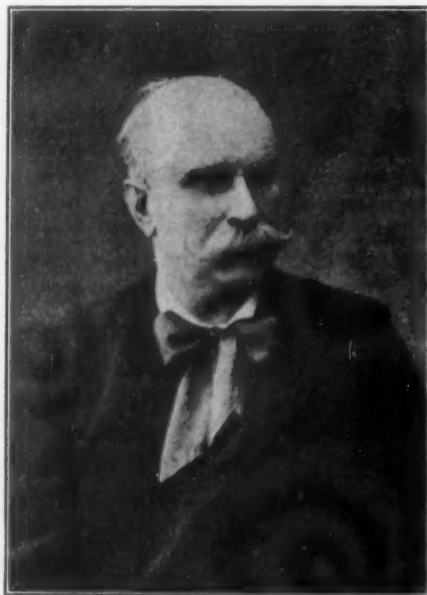
The directors of the Columbia Club have arranged with R. E. Johnston for the following artists under his management, for their annual concert, to be given Saturday evening, January 23: Madame Jomelli, soprano; Alexander Petschnikoff, violinist, and Franklin Lawson, tenor.

**OBITUARY.****Ernst Reyer.**

The French composer, Reyer, whose real name was Louis Etienne Ernest Rey, was born at Marseilles, December 1, 1823, and died at Toulon, January 15, 1909.

The first teacher of this gifted composer was an Italian named Barsotti, who had a private school in Marseilles, where he died in 1868. This was Reyer's solfeggio teacher. The young pupil also had a piano teacher, unknown, and, in fact, the early days of Reyer are not known because he did not intend to become a musician. He planned to enter the civil service and went to Algiers at the age of sixteen, but he began to compose while working for the Government, among other things writing a mass for a service of the Orleans family. In 1848, on account of the Revolution, Reyer went to Paris and settled himself there as a pupil of Louise Farrenc, to whom he was introduced by Theophile Gautier, who wrote a libretto for a work called "La Selam," a kind of an Oriental combination, after the style of Felicien David's "Desert." This was a successful work, produced on April 5, 1850, in Paris, all the friends of Gautier and Reyer's personal friends contributing a great deal to the enthusiasm of an actually worthless composition, judged by present standards.

The next work was an opera called "Master Wolfram," which was produced at the Lyric May 20, 1854. Then came "Sacountala," a pantomime ballet, produced July 20, 1858, and after that "La Statue," a three act opera, produced April 11, 1861, and which was really the first evidence of talent that would justify public production. An



ERNEST REYER.

opera of his called "Erostrate" was given in Baden Baden in 1862 for the Grand Duke during the races, and this was reproduced in Paris October 16, 1871, but for two nights only. It had no basis at all and was subsequently repudiated by Reyer himself. Then came the revival of "La Statue," which proved a failure. He wrote a cantata, "Victoire," and a number of compositions, besides sacred music. It is all of no consequence and there was not a touch of epoch music in it, and finally the two operas, "Sigurd" and "Salambo," were staged for the Opera Comique in Paris, and the Theater de la Monnaie, Brussels. These two works are the foundation of Reyer's success, which came to him in late years and made him a famous musician in France and Belgium and even outside. He embodied in these two operas considerable dramatic talent and the handling of the thematic material was authoritative, consequential, consecutive. In other words, there was style and character and particularly a musical purity in "Sigurd" which entitled him to a high regard among musicians.

He was the musical critic of the Journal des Debats after the death of Berlioz. He also contributed to the Presse, to the Revue de Paris and the Courier de Paris. He was a member of the Institute, having been elected as a successor of David, who was really the standard from which he worked, and he was also for many years the librarian of the Opera—that is, of the National Institute of Music.

Like so many French artists Reyer was a man of fine accomplishments and delicately poised in everything, refined intellectually, having been a member of a group

that was famous thirty or forty years ago for its esprit and its tendency.

**Maria de Macchi.**

Maria de Macchi, Italy's most famous dramatic soprano, died at Milan, Italy, January 18, from the effects of an operation to remove a tumor. It was known the operation involved danger, but a fatal result was not expected. Her death is not only a blow to her friends and relatives, but a loss to the world of art. Maria de Macchi was forty-one years old. She leaves parents in Milan and a brother in New York City.

Maria de Macchi was engaged by Heinrich Conried early in his regime as the leading dramatic soprano of the Metropolitan Opera Company's Italian wing. She came with the recommendation of many prominent singers. Her first appearance in New York was to have been made in "Giacinta," but for a reason not revealed publicly the role was given to Nordica exclusively. De Macchi sang first in "Lucrezia Borgia," which, in spite of Caruso's presence in the cast, was a failure. Her next role was Santuzza in "Cavalleria Rusticana," the second offering of a double bill. Only two critics were in the auditorium at the time. The others wrote slightly of her performance. Her third appearance took place in "Aida" on a Saturday night. Again most of the critics were absent. Maria de Macchi went on tour with the Metropolitan Opera Company. Philip Hale, critic of the Boston Herald, gave her high praise. Everywhere outside of New York she was received with acclaim. But disappointment at failure in this city was keen. Before she left America the soprano was taken ill, and her condition, with its fatal result, was traced directly to chagrin at the treatment she received here.

For several years Maria de Macchi assisted her brother, Clemente, in the management of his National Opera Company, which gives a season in Rome every summer. De Macchi organizes his forces here during the winter.

**Mme. Max Maretzek.**

Madame Apollonie Maretzek, the widow of the late musical conductor and impresario, Max Maretzek, died Sunday night last at her home at Huguenot, S. I., aged ninety, having outlived her husband twelve years. She was a Madame Bertucca, and was known as a florid, or, as they call it in Italy, fioritura singer, and appeared in this country before the day of Jenny Lind, down in the old Astor Place Opera House. She was a French lady, but was educated in Italy, and became acquainted with Max Maretzek in London and was introduced by him here in 1848. She appeared in the early days of the Academy of Music in one of the companies directed by Max Maretzek. After her marriage, of course, she did not appear very much publicly. She lived with her daughter, Mrs. Wilbur. There are two daughters in this city and one son of the late Max Maretzek, who drifted out West. This was about the last connecting link of the chain of the old line of opera impresarios. Maurice Grau was associated with them, and ended that line which consisted of Ullman, Max Maretzek, the two Strakosches, old Mapleson, Gye (one of whom may still be living) and Pollini, of Hamburg. All these were contemporaries of Halanzier and the two brothers Escudier and Chizzola and many others too numerous to mention, but whose fates, so far as finances are concerned, were not fiduciary in their finales.

**Ernst von Wildenbruch.**

Ernst von Wildenbruch, the dramatist and poet, died in Berlin Thursday, January 15. Wildenbruch has become famous in this country through his poem, "Das Hexenlied," for which Max Schillings wrote a strong musical setting. Dr. Wüllner has recited this work a number of times in New York this season. Wildenbruch was born in Beirut Syria, February 3 (Mendelssohn's birthday), in 1845, where his father was stationed as Prussian consul.

**A Mendelssohn Program by Volpe Symphony.**

The following program will be played by the Volpe Symphony Orchestra, under Arnold Volpe's leadership, at the second subscription concert scheduled for next Thursday evening at Carnegie Hall:

Symphony, No. 4 (Italian), op. 90.....Mendelssohn  
Aria, Hear Ye Israel, from Elijah.....Mendelssohn  
Frieda Langendorff.  
A Midsummer Night's Dream.....Mendelssohn  
Adagio e Lento from Quintet, op. 87.....Mendelssohn  
Violin Concerto in E minor, op. 64.....Mendelssohn  
Albert Spalding.  
Overture, Ruy Blas, op. 93.....Mendelssohn

**Calve Ill in Georgia.**

A telegram received in New York Monday stated that the prima donna, Emma Calvé, was ill in Savannah, Ga. The singer is being treated by a throat specialist.





ELGIN PIANO SCHOOL, of Elgin, Ill., is under the care of Thomas E. Perkins. The institution teaches piano, organ, voice culture, theory, etc., Grant Hadley having charge of the vocal department, and Otto Malek directing piano instruction. Mr. Perkins received his training in New York City, studying with Woodman, Shelley and Dudley Buck, graduating from the Metropolitan College of Music and receiving his diploma and certificate in 1895. Since then he has studied piano with Ernesto Consolo and Ottokar Malek, of Chicago. The assertion that the Elgin School of Music is doing good work is attested by the fact that it numbers many out of town pupils among its students, and judging from the able instruction they have reflected, this school bids fair to become one of the most flourishing in this section of the country.

BISMOTHPOR MANOR, a school for girls at South Bethlehem, Pa., provides a thorough course in piano, voice culture, harmony and history of music. In addition to the regular student recitals, pupils finishing the course are required to give an entire recital in their special branch. Mary Houghton Brown, a graduate of the Oberlin Conservatory of Music, also a student for some time in Paris, is at the head of the music department. Miss Brown is thoroughly progressive in her work, which shows her careful and thorough training. The Leschetizky method is taught piano students and the Italian method is used for tone placing and voice building.

ST. AGNES SCHOOL OF MUSIC is a development of the St. Agnes School of Albany, N. Y. It is recognized, not only by students in Albany, but in the surrounding country, and has a large and competent faculty. N. Irving Hyatt and Elizabeth M. Lindsay are the piano instructors, Dr. Percy J. Starnes is the organ instructor, and the vocal instruction is given by Allan Lindsay and Miss Lindsay; violin instruction by Robert E. Foote, and the violoncello by Arnold R. Janser. The theory and history of music is given by N. Irving Hyatt.

THE STATE NORMAL TRAINING SCHOOL, of New Haven, Conn., has a music department under the care of William E. Brown, to prepare public school teachers in theory, elementary harmony, song interpretation and a brief study of the composers and their works, together with methods employed in teaching the various rhythmic figures, chromatics, etc., to children.

#### PERSONAL MENTION.

CHARLES E. PEMBERTON, of Los Angeles, Cal., is proud of the fact that his musical education was gained in Los Angeles. He is considered an excellent instructor of counterpoint, and is one of the leading teachers of California. He has been teaching the violin for the past fifteen years, and has been head of the Theoretical Department of the College of Music in the University of Southern California for the past six years, where his success has won him an enviable position as a thorough and conscientious teacher. Besides his work in teaching, Mr. Pemberton has gained distinction as a composer of merit; among his works being "Concertstucke" for the violin, "Intermezzo" for full orchestra and "Reverie" for string orchestra, the latter two compositions having been produced by the Los Angeles Symphony Orchestra with great success. His ability is rapidly winning him a place in the front ranks of American musicians.

BERTHA CAHN, of New York City, began her musical studies at an early age. Later she studied under Carl Hein and Julius Lorenz. She graduated from the New York German Conservatory of Music, winning the gold medal from that institution the following year. She has been a member of the faculty of this conservatory since 1903, and has achieved great success with her pupils. She uses the conservatory method to begin with, but branches off into broader work as soon as the pupil's proficiency warrants her doing so.

BESSIE E. COLLEY is one of the most successful teachers of music in Philadelphia, Pa. She has three flourishing classes of teachers studying modern methods of instruction. She also has charge of the music department at the Bryn

Athyn Academy, where she instructs in piano, vocal and harmony. She is also giving a course of lectures in West Philadelphia, at which she is assisted by some of the leading vocalists of her city, who sing to illustrate the part of the opera on which she speaks. Mrs. Colley's aim is to equip every young instructor with a thorough working knowledge of the fundamental teachings of music and revivify the work of experienced teachers, and the methods she uses are the result of years of successful experience.

ANTON SCHOTT, vocal instructor of Charleston, S. C., has been teaching in that vicinity for the past four years. He has established a vocal school with a competent faculty and an average of sixty pupils. He gives six recitals every year in addition to concerts in Jacksonville, Savannah and other cities, and his work and that of his pupils is warmly appreciated. He is a pupil of Agnes Schebest, having studied under Gustav Langer of Berlin and with Madame Schumann-Heink. He made a successful European tour and appeared subsequently at the Metropolitan Opera House, all of which preparatory work has prepared him for the position of instructor in his own institution, which is conducted so successfully today.

FREDERICK WARRINGTON, of Winnipeg, Manitoba, received most of his musical training in Toronto. He also studied with Harry and Lyman Wheeler, of Boston, and Agramonte, of New York City. Mr. Warrington has had many years of experience in vocal work, having appeared in numerous concerts and recitals, and is thus able to give his pupils, who average from thirty to forty in number, the benefit of the time he has devoted to voice culture. Mr. Warrington is conductor of the Winnipeg Oratorio Society, composed of nearly two hundred voices, which is preparing for a May Festival, assisted by the Minneapolis Symphony Orchestra. He is also choirmaster of the Westminster Church.

CHRISTIAN FREDERIC MARTENS, of Indianapolis, Ind., is one of the best known baritones of the Middle West. He has toured the leading cities of this country in concert and opera for several years, and has always been enthusiastically received. Mr. Martens studied under Thorwald Lammers, royal court singer, later perfecting his studies under L. Gaston Gottschalk and Hermann De Vries. He has devoted his time to teaching since 1898, and has an average of from thirty to fifty pupils a week. As a member of the faculty of the College of Musical Art, instructor at the Conservatory of Music at Lafayette, Ind., and of the Glee Club at Purdue University, Mr. Martens finds his time well occupied.

HELOISE T. KEATING, of Toronto, Ont., has received most favorable criticisms from many of the leading newspapers of the East. She made a great success last winter in a number of recitals and concerts in Toronto and nearby cities, at which she was very enthusiastically received by musical as well as fashionable assemblies. Miss Keating studied in Brussels, at the Conservatory Royal, where she won the second prize at the annual concours, the following year receiving the first prize with distinction, as well as the queen's prize. She has done some teaching, but prefers concert work, to which she devotes most of her time.

HARRIET BRUCE-ROE, of the Valparaiso University, Valparaiso, Ind., won the gold medal at that institution on account of her proficiency in music; later, continuing her studies at the Chicago Musical College. She uses the Italian method, and has been connected with the Valparaiso University for the past nine years. She gives at present eighty lessons a week, and in addition to her teaching has found time to write several compositions. She has also had considerable experience in choir and operatic work, and has under her direction at present a ladies quartet, which made a successful tour this season.

ANNIE E. MAGILL, of Cincinnati, Ohio, received her musical training from the Sisters of Charity of Mt. St. Vincent's Order, later continuing with H. G. Andre. She was organist in La Trinidad Church at Trinidad, Col., for a number of years, and taught music in St. Joseph's Academy of that place, with which she was connected. Subsequently she came East and joined a company of musicians who toured through the Southern States. Two years later she gave up concert work, and now devotes her entire time to teaching. Miss Magill has an average class of fifty pupils, as evidence of her success as a teacher.

EMIL THIELHORN, of Portland, Ore., received his violin instruction from Concertmaster David (nephew of Ferdinand David) and Karl Louis Bargheer, pupils of Louis Spohr at the Conservatory of Music at Heidelberg, Germany. He studied the trumpet under Louis Grimm, and received lessons on the piano from Degenhart. While in Russia he was a pupil of Osakav Sevcik, whose method he teaches. Mr. Thielhorn has done considerable concert work

both abroad and in this country, and has met with marked success. He has a limited number of pupils, as he devotes most of his time to public work.

WILLIAM EBERT, of New York City, ranks among the successful teachers of the piano in the metropolis. He has pupils from various parts of the United States, whose ability as concert players and teachers in well known colleges and music schools proclaims his excellent method and progress in the musical world. Mr. Ebert studied with Hans Von Bülow and has won laurels both in this country and abroad as a master of his instrument. His years of experience have enabled him to evolve a method which shortens the time of tuition considerably and relieves his pupils of much tedious work.

LILLIAN G. JULIAN, of New York City, studied under Hans Kronold, her cousin, and Eugene Bernstein, continuing later with Paolo Gallico. Her pupils number twenty-five, and while she uses no particular method, has met with unusual success as an instructor. She devotes most of her time, however, to accompanying and has played for many celebrated artists. Miss Julian will give a concert February 1, assisted by Hans Kronold, her sister, Lottie Julian Prager, and Eugene Bernstein at the second piano.

MRS. JOSEPH DUNFEE, of Syracuse, N. Y., is the descendant of a family of musicians, which perhaps explains her musical talent. She began her musical training at the age of fifteen, studying under Grove L. Marsh, of Syracuse, subsequently with John Denis Mehan, of New York City and at the New England Conservatory of Music, in Boston. Mrs. Dunfee possesses a soprano voice of great purity, and has received very favorable criticisms for her concert work throughout the country.

MRS. D. V. REIGER, the celebrated vocal teacher of Kansas City, Mo., has been in Paris since last August continuing her studies with Madame Marchesi. Mrs. Reiger has to her credit the development of quite a number of successful Western vocalists, and is responsible for placing the voice of Felice Lyne, who is now studying with Madame Marchesi, and of whom the latter stated that her previous instruction bore witness to the careful and conscientious work of Mrs. Reiger.

CHARLES M. SUHR, of Plainfield, N. J., is one of the leading teachers in the State. He has a class of twenty pupils, which he is compelled to limit owing to his many engagements. He is musical director of the New Plainfield Theater, a position he has held for the past three seasons. Mr. Suhr studied piano under Albert Benzler and Rudolf Rissland, a graduate of the Leipzig Conservatory of Music, and his popularity as a teacher in Plainfield is shown by his waiting list of pupils.

FLORENCE DINGLEY, of Auburn, Me., received her vocal training from John Dennis Mehan, of New York City, later going to Paris and studying under Marchesi and Duvernoy. She also spent nine months in Berlin, receiving instruction from Selma Nicklass-Kempner. She has been teaching in Boston, Lewiston and Auburn, and in addition has found time for musical literary work. Miss Dingley has given very successful song recitals, receiving favorable criticisms.

JENNIE T. KATZENBERG, of New York City, began her studies in Pittsburgh, continuing in New York with Pierre Douillet. She subsequently went to Berlin and attended the High School of Music, taking private piano lessons from Wilhelm Tappert. She has been teaching in this city about eight years, and her pupils, ranging from thirty-five to forty in number, demonstrate her ability as a conscientious teacher, many having secured remunerative positions as teachers and accompanists.

E. T. HILDEBRAND is the director of the School of Music at Roanoke, Va. His fifteen years of experience as a teacher of music explains the success he has met with since his advent in Roanoke. He has devoted ten years to college instruction, having from seventy-five to one hundred pupils under his direction. The studies included in the School of Music are: Harmony, counterpoint, theory and methods, history of music, in addition to piano, violin, voice culture, etc.

ALFRED ABT, of Bridgeport, Conn., is a violinist of ability. He has written many compositions of merit, and will shortly issue a book for violin pupils, which he has arranged according to his ideas of beginners' requirements. Mr. Abt is a descendant of the celebrated Franz Abt, a fact which explains some of his musical talent. He has about forty pupils, whose proficiency shows him to be a thorough and conscientious teacher as well as a progressive musician.

ETTA CHENETTE, of Manchester, N. H., received her early musical training at the Notre Dame Academy, later continuing with Miss Aumond and E. T. Baldwin. She

subsequently studied at St. Hyacinthe, Quebec, and with Arthur Gers and Carl Baerman, of Boston. Her classes number from forty-five to fifty pupils. Miss Chenette's pupils reflect the care and training she has given them, and they speak in the highest terms of their teacher.

ADELIA C. ARENS, of Detroit, Mich., has a class of forty-six piano students and is director of a singing society of fifty voices. She teaches the Leschetizky and Virgil methods, and received her early training from her father, who was a musician of ability, later continuing her studies in the Virgil Piano School, of New York City. Besides her work as a pianist and teacher, Miss Arens has written many compositions of merit.

F. J. SCHNEIDAWIND, of Holyoke, Mass., began his violin studies at the age of eight, under Karl Krabs. Subsequently he was a pupil of Carl Clair, taking lessons on the piano at the same time from Zuthmann. Mr. Schneidawind went to Germany in 1900, to take a special course in composition, resuming his teaching here upon his return to this country. He has an average of from fifty to sixty pupils.

SEPTIMUS E. BARBOUR, of Fort Madison, Ia., received his musical education in Dana's Musical Institute, from which he graduated in 1905, continuing his studies under Emil Liebling, of Chicago, who later gave him a teacher's certificate. Mr. Barbour has done considerable recital work and has been very successful with his pupils.

W. A. CUMMINGS, of Nashua, N. H., teaches violin, guitar and banjo. He has taught for the past fifteen years, and received his musical training under Julius Eichberg of the Boston Conservatory of Music, and his ability as a thorough teacher is proven by his success and popularity. Many of his pupils are successful professionals.

RALPH H. MAZZIOTTA, JR., of New York City, pianist and composer, received his instruction from Alexander Smith. He teaches the Joseffy technique and the studies of Henry Holden Huss. Mr. Mazziotta has a class of thirty pupils, who appear in concert once a year.

REGINA KATZ, of New York City, has been a pupil of Eugene Bernstein. She uses the Rubinstein method, and has twenty-four pupils, who appear in annual recitals and whose proficiency show that Miss Katz is an able and thorough teacher as well as a capable musician.

#### Sousa to Lead in Boston.

The Musical Union, of Boston, will give its annual concert on February 14. It is for the Union's death benefit fund. There will be 400 musicians in the band, which is to be under the direction of John Philip Sousa, with Herbert L. Clarke as cornet soloist. Last year Mollenhauer directed, but Sousa was asked this time and generously consented. The program will be as follows:

Overture, Rienzi ..... Wagner  
Suite, Three Quotations ..... Sousa  
Cornet solo ..... Clarke  
Processional, Holy Grail, Parsifal ..... Wagner  
March Slave ..... Tschakowsky  
Sextet from Lucia ..... Donizetti  
Valse, Espana ..... Waldteufel  
March, Fairest of the Fair ..... Sousa  
Overture, Jubel ..... Weber  
My Country 'Tis of Thee ..... Weber



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#### Virgil Gordon Piano School.

The Virgil Gordon Piano School, located at 15 East Thirty-first street, is in one of the most desirable sections of the city. Virgil Gordon, the director, is a man of thorough education. His musical training began in youth, and it may be said that he has spent his best years preparing for the work of master. He is a born teacher, for with all of his musical accomplishments he combines the gift of imparting his knowledge to pupils of all ages. Mr. Gordon has had remarkable success as a teacher. His pupils are distinguished for their technical proficiency, and with this foundation of teaching the piano Mr. Gordon emphasizes always the musical side of the art. He believes in pupils' recitals, and those at his school have attracted more than ordinary interest. Mr. Gordon's pupils come from all parts of the country.



VIRGIL GORDON.

and many of those who have completed their musical education under his guidance are today teaching in conservatories and schools, East, West and South.

Among the Virgil Gordon pupils have made reputations are: Jane Quinn, Adele Katz, Alma Holbrook, Hattie May Codd, Rose Feldman, Janet McIlvaine, Helene Koch, Laura Race, Alma Cox, Mabel Dod, Edith McClosky, Jeanette Eckert, Claire Baker, Jessica Robinson, Pearl Malsfaey, Beatrice Scheib, Millie Samuels, Lillian Finck, Marjory Bartlett, Janie Bartlett, Eleanor

Abrahams, Winifred Goldsmith, Eloise Ellis, Althea Brodsky, Edna Griebble, May Stack, Florence Jacoby, Helen Wessells, Helen Purdy, Dora Budoff, Lillian Krissberg, Walter Abrahams, and Arthur de Salvo. Other pupils will soon be ready to be enrolled upon this list.

The weekly recitals at the Virgil Gordon School are free. Those desiring tickets may apply to the secretary.

#### Four Mendelssohn Festival Concerts.

The Felix Mendelssohn centennial will be celebrated far and wide. New York will have its share of concerts devoted to Mendelssohn programs. A special series will be given at Carnegie Hall Sunday afternoon, January 31, Monday afternoon, February 1, Tuesday evening, February 2, and Thursday evening, February 4. The Sunday afternoon program will have Gabrilowitsch as the soloist with the New York Symphony Society in the following program:

Symphony, No. 3, in A minor (Scotch).  
Capriccio for Piano, with Orchestra.  
Gabrilowitsch.  
Canzonetta, from String Quartet.  
Group of Piano Soli.  
Gabrilowitsch.

Overture, Fingal's Cave.

The Ben Greut Players and the New York Symphony Orchestra will unite in presenting "Midsummer Night's Dream" Monday afternoon.

Fannie Bloomfield Zeisler will be the soloist at the Tuesday night concert, when the program will be:

Symphony, No. 4 (Italian).  
Concerto in G minor for Piano, with Orchestra.  
Fannie Bloomfield-Zeisler.  
Scherzo from Octet, for Strings.  
Song without words (Arranged by Guirand).  
Trumpet Overture.

The final concert will be a performance of Mendelssohn's "Elijah," with Madame Jomelli, Janet Spencer, Daniel Beddoe and David Bispham, assisting the New York Oratorio Society.

#### Carl and the Mendelssohn Centenary.

William C. Carl will be active in the celebration of the Mendelssohn centenary. On the afternoon of Sunday, January 31, Mr. Carl will appear with his choir of sixteen solo voices at the Hermann Klein popular concert, in the new German Theater, with Mrs. Hissem de Moss, soloist, and will conduct one of Mendelssohn's works. The choir will also sing several part songs by Mendelssohn. The following day, Monday, February 1, at 4 p. m., Mr. Carl will lecture on "Elijah" in the chapel of the "Old First" Presbyterian Church, Fifth avenue and Eleventh street, assisted by Cora Eugenia Guild, soprano; Adele Laeis Baldwin, contralto; John Young, tenor, and André Sarto, baritone. Mr. Carl will speak of the oratorio from various standpoints, and give the traditions in its interpretation. The oratorio will be sung in the "Old First" at the evening service Sunday, February 7, at 8 o'clock. The soloists will be: Cora E. Guild, soprano; Elizabeth King, contralto; Edward W. Gray, tenor, and André Sarto, baritone, and an augmented choir.

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## OPERA AND CONCERTS IN BALTIMORE.

BALTIMORE, January 17, 1909.

Monday night the Manhattan Opera Company from New York gave the second performance in Baltimore. "La Traviata" was the offering, with Tetrizzini, Toccanti and Polesi in the cast. Rumors are rife hereabouts regarding the possibility of Hammerstein taking the Lyric Theater, remodeling it according to his ideas and giving a series of twenty performances in Baltimore next season.

\*\*\*

Tuesday evening, January 12, the Rev. Dr. L. M. Zimmermann of Christ English Lutheran Church gave his annual entertainment at the Lyric. Among the interesting parts of the program was the singing of the quartet from "Rigoletto" by Mrs. Clifton Andrews, Mrs. Henry Franklin, F. H. Weber and F. Merrill Hopkinson. Arthur Conradi, violinist, played Sarasate's "Ziguerweisen."

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The second annual concert of the Music Lovers' Association, under the directorship of Fritz Gaul, occurred Wednesday, January 13. Mr. Gaul is not alone a good conductor, he is a fine solo violinist, a composer of merit, and a thorough all-round musician. The association is composed of eighty members, fifty-two of whom play stringed instruments; and, notwithstanding the fact that they are all amateurs, they give very creditable performances. The conductor and his men are to be congratulated upon the measure of success achieved. Among the encores played was Gaul's "Oriental Love Song." The audience was large and most enthusiastic.

\*\*\*

The Bach Choir, under the able conductorship of Harold Randolph, gave the first concert of its fifth season in the Peabody Concert Hall January 14. The singing of this organization is always of the highest order of merit, and this is quite as it should be, when the personnel of its membership and the musicianship of its conductor is taken into account. Miscellaneous choruses by Di Lasso, Bach, Schubert, Tschaiakowsky, Elgar and Gounod were inspiringly sung, and Messrs. Randolph and Hutcheson played compositions for two pianos by Brahms, Arensky and Mendelssohn, the latter Hutcheson's transcription of the scherzo from "Midsummer Night's Dream," in their own incomparable manner. The membership list of the Bach Choir contains the following names: Sopranos, Mrs. Clifton Andrews, Blanche Sylvana Blackman, Mrs. Charles M. Eyster, Mrs. William S. Gibson, Bessie Handley Lowndes, Mrs. Richard Ortmann, Jennie G. Stewart, Katherine Burrows, Elinor Chase, Caroline Hamilton, Louise Randolph, Alice Samuels, Mary Schwab, Marie Smith; contraltos, Mrs. W. Kurrelmeyer, Mrs. R. V. Lansdale, Mrs. F. J. Mittler, Mrs. R. H. Mottu, Mrs. R. Wilson Nicolls, Mrs. J. B. Wells, Eva Adams, Elsa Bishop, Edith Clark, Lida Kennedy, Nellie Sellman, Lena Stiebler, Adeline Traband; tenors, Clifton Andrews, H. Rea Fitch, J. Alan Haughton, H. K. Montell, David Paulsen, M. F. Reese, C. R. Wood, H. P. Webb; basses, Harry Eastman, S. N. Frank, Pastor Hofmann, R. Wilson Nicolls, C. Bertram Peacock, C. T. Stackhouse, John P. Townsend, John Volker. The organist of the choir is Frederick R. Huber. M. H.

## Euterpe Musical Morning.

A delightful musical morning was given by the "Euterpe" January 14 at the Waldorf-Astoria. Among those who took part in the program were Mrs. Hardin-Burnley, Isidore Moskowitz, Clifford Wiley, Anna Jewell, Herman Moskowitz and Mrs. A. B. Corthell. The "Euterpe" is

known for its very attractive mornings, and the society is generally represented by its large membership at these functions. The president is Mrs. Alcinoous B. Jamison, and prominent among the members are Florence Foster Jenkins, Mrs. W. T. G. Cook, Mrs. William Webster Miller, Mrs. Lemaire R. Kidder, Ethel Cook, Mrs. James Doty, Lucie Helena Atkinson and Mrs. B. Fales Browne.

## George Kruger to Play.

George Kruger, the pianist, well known in Berlin, Vienna, and through the West, and who has played in this country with the Kneisel Quartet and the Cincinnati Orchestra, is located in this city, and will make his appearance February 10 at the Waldorf-Astoria, at a concert to be given by the Hungarian Relief Society. Mr. Kruger

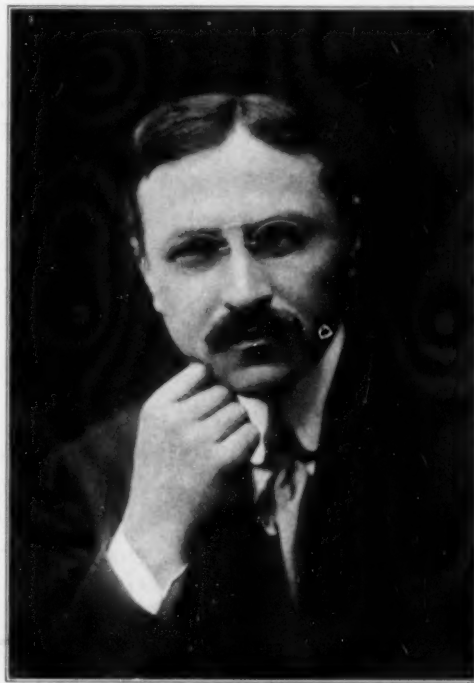


Photo by Mishkin Studio, New York.

GEORGE KRUGER.

is not only a pianist, but also a musician of attainments and culture. He will play the following program:

Hungarian Dance ..... Brahms  
Consolation, op. 40, No. 2 ..... Liszt  
Etude de Concert ..... Rubinstein  
Si oiseau j'étais ..... Henselt  
Etude, E minor, op. 5 ..... Chopin  
Faust Fantaisie ..... Liszt

Edgar Tinel, the distinguished Belgian composer, has been appointed director of the Brussels Conservatory, as successor to the late M. Gevaert. Tinel was born in Sinay in 1857 and he studied at the conservatory of which he is now to become director. From 1881 to 1888 he was the head of the music school in Mecheln, after which he was appointed inspector of all the state music schools in Belgium. In Germany he is known chiefly through his oratorio, "Franciscus"; but he has tried his hand successfully at almost every form of composition, including opera.

## ATLANTA MUSICAL NEWS.

ATLANTA, Ga., January 15, 1909.

One of the most auspicious occasions occurring in the musical world of Atlanta in many years was the formal opening of the Atlanta Musical Association. The event was a reception given by the president, Bertha Harwood, complimentary to the one hundred and twenty-five members, it also opened the spacious club rooms at 122 Peachtree street. About one hundred and fifty were present and those receiving with Miss Harwood were the officers of the association: Kurt Mueller, first vice president; Mrs. Wayne Wilson, second vice president; Dr. C. Edward Buchanan, recording secretary; Mrs. Theodora Morgan-Stephens, corresponding secretary; John Mullin, treasurer, and William Arnaud, auditor. In less than three months this association has had a remarkable growth, and from the sixteen charter members who are as follows, Bertha Harwood, Kurt Mueller, Theodora Morgan-Stephens, William E. Arnaud, Erwin Mueller, J. Fowler Richardson, J. W. Marshbank, Richard Schliewen, Mrs. Wayne Wilson, Edwin Behre, Joseph Maclean, C. Edward Buchanan, Mrs. Benjamin Elsas, Arthur E. Holdt, Mrs. Peyton Todd, Mary Madden, it has reached its present proportions. The chairman of the other committees are the following members: Program, Kurt Mueller; press and advertising, C. B. Bidwell; ways and means, C. H. Behre; library, Mary Madden; orchestra, C. Edward Buchanan; choral, J. W. Marshbank. At the last business meeting Richard Schliewen was chosen as leader of the orchestra and J. W. Marshbank as leader of the choral societies. The association is comprised of active, associate and student members and includes most of the best musical and social elements of Atlanta. The high standard of the organization was demonstrated by the musical program.

Michael Banner, one of the best violinists ever heard in Atlanta, played at the Orpheum this week.

## Miss Lindsay Visiting This Country.

One of the best known of the artists of the Paris Grand Opera, Miss Lindsay, a leading high soprano, who has delighted many an American listener, is at present on a private visit to this country, stopping in New York to visit friends and relatives. In private life she is known as Julia W. Lillie, her father having been for the last thirty odd years the representative of the Clafin house in Chicago. He is a member of the American Chamber of Commerce in Paris and also the distinguished social institutions. Mr. Lillie and his family live in that quiet and refined style which is characteristic of private life in the gay city, a gay city for those only who look for gaiety, but an art center and an intellectual home that feeds the mind without all the concomitants that it offers to the irresponsible visitor.

## Carrie Louise Dunning in New York.

Carrie Louise Dunning has arrived in New York and will at once organize a normal training class for teachers, who are later to join the ranks of instructors teaching the Dunning System of Improved Music Study for Beginners. Mrs. Dunning has her headquarters at the Hotel Empire. She has had great success in other cities. Recently in Pittsburgh, Mrs. Dunning organized classes and several of the prominent teachers there are enthusiastic over the benefits derived from teaching the Dunning System. The Dunning home in Buffalo has become a summer Mecca for many earnest piano teachers from all sections of the country, who, after the course, return to their homes better equipped than ever to teach music to children.

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(Communications pertaining to subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.)

Painted in gold letters on the mirror frame that stands on the dressing table of one of the most successful of the Metropolitan's galaxy of stars are these words: "I give back smile for smile, and, alas! frown for frown." It is a common motto, and many a young girl with a predilection for doing sentimental things has also posted it presumably on a strip of satin ribbon across her mirror, but to this singer, who is known to have reached her pinnacle of fame through seemingly insurmountable obstacles, the words are much more than a pretty sentiment expressed in ornamental gilt. Upon it she feels she has builded her success. It has always been claimed that a

shocks the sartorial conventionalities, she certainly was charming at the Metropolitan benefit performance on Sunday night of last week. Of white satin and chiffon, the simple elegance of her frock suited her to perfection and made her look not a day older than the bewitching age of sweet sixteen.

Emmy Destinn had on a black spangled gown that was very becoming. Madame Homer had on one of her favorite white costumes, and—but then the gown display generally was very interesting, hardly less so than the display of vocal pyrotechnics.

The new "Medieval" style which is being advanced now is bound to prove very acceptable for the structural lines upon which it is built tend to give a well proportioned, well balanced figure that loses nothing of grace beside the clinging Directoire. Panels, long tabs and sashes are used to emphasize the effect.

One of the contralto artists whose figure is inclined toward embonpoint looked almost slender in a gown of black chiffon made with coat like arrangement of embroidery on satin slashed up the sides and cut out square across the front so that it hung in two straight tabs from the Empire waist line. There was a little tucker of chiffon and long shirred sleeves also of chiffon.

#### THE DRESSING ROOM.

It is not convenient, neither is it desirable to undergo an electrical treatment of the face oftener than once a week, but there is a very simple substitute that has the same effect, though perhaps modified. It is the application of alternating hot and cold water. Very few of the methods of caring for the skin are equally efficacious in different cases, but the following treatment, adopted by a Boston specialist, has proved the exception, and incidentally made her name and fortune.

Here it is, quite easily accomplished by one's self: First, wash the face and neck in very warm water, with a pure soap, and rinse thoroughly with clear water of the same temperature. Apply a cold cream, then cover with a folded towel wrung out with very hot water. Over this place a second towel dipped in cold water, and then swath the head in a dry towel. Allow these all to remain on for about five minutes, remove and bathe the face gently in soapy warm water, rinse in hot water, apply a good skin food, and, if the operation is performed just before retiring, leave the skin food to sink in over night and in the morning complete the operation by a wash, first in very hot, then in very cold water. It is not nearly so complicated or so tedious a process as it seems in description, and, at any rate, is sufficiently refreshing, let alone any other merit it may have, to amply repay the trouble.

#### THE NEW YORK SHOPS.

Stunning turbans of white marabout or imitation ermine are to be had at half their original prices, and they will be in order for another month yet. Moreover, they are bound to be equally good style another year. A large velvet rose or long curling aigrette form the decoration.

There are some delightfully artistic favors for musical affairs at one of the uptown shops, and they are also inexpensive. Favor programs, for instance, in the form of miniature sheets of music with the pages lined for the evening's numbers, and bonbon boxes in shapes of various musical instruments are to be had. Then, if one wants to go deeper into the pocket there are tiny pasteboard piano-players, music boxes, hurdy-gurdys, and funny little hand organs with the monkey perched on top. These are fitted with a mechanism that winds up and produces several notes.

Sandwich trays that are a convenience at studio teas are made of braided straw. They are circular in shape, have straw handles and are rimmed.

At three dollars and a half there are lovely tea caddies in Japanese hammered brass, in plain solid brass and in Benares brass, and there are others at fifty cents and a dollar.

Among the latest novelties at one of the shops are large slipper buckles in the form of bow-knots. They are

of silvered metal, set with brilliant rhinestones or other near jewels. The prices range from \$4.50.

A sewing case that will be found a happy addition to the traveling bag is a kid roll-up, in which all the requisites, black and white thread, glove mender, thimble, scissors, etc., are compactly arranged. It is seventy-five cents.

One is tempted to exhaust the stock of adjectives that express beauty in trying to describe the new footwear. In the first place, every effort of the designer and manufacturer has combined to create models that are at once comfortable and attractive, and the result is most satisfactory.

In black, bronze and colors and in both suede and pat-



THE "ELEANOR" COIFFURE, WITH ORNAMENT OF WIRED VELVET AND BRILLIANTS.

woman's most valuable asset is her smile, and there are plenty of instances in history, both ancient and modern, to bear this out—Dido by the Aegean Sea, Cleopatra in her silken sailed barge on the Nile, the washerwoman in Da Vinci's studio, the curves of whose painted lips drove many men mad; the Princess Salm Salm before Escabedo—and its value to the professional singer is inestimable while the aspiring young personage who knows the value of a smile is rich at the outset of her career. Cultivate the smile habit—not the innocuous smile that has nothing behind it, nor the perpetual smile, "the smile that won't come off," and that suggests champagne on draught, char-trouse in hogsheads, but the natural, spontaneous smile that is real and sympathetic.

Of all the muscles in the body those of the face receive least exercise, and, therefore, it is the face that wrinkles so easily. To relieve this tension the teachers of physical culture advise a rotary motion of the mouth, which is more easily demonstrated than described, and is distinctly to be practiced in the privacy of one's apartment before a mirror. Making faces at one's self is not agreeable undertaken before an audience.

#### RECENT SARTORIAL EFFECTS.

Whatever may be said of the young opera star who sings at concerts wrapped in luxurious furs or otherwise



THE NEW "ANTOINETTE" PSYCHE, WITH RIBBON ORNAMENT.

ent kid there is a toe slipper shaped much like the mules, that are such favorites for boudoir wear. They are edged with a fancy flat braid, half an inch wide, coiled with a very simple conventional design. Then there are others in different colors of suede that have large flower-like rosettes fashioned of scintillant beads.

#### QUERIES.

Pupil, Buffalo.—Can you recommend a throat specialist in New York? I believe that certain physicians make a special price to pupils of musical schools and I cannot afford to pay very much. Find stamped envelope enclosed.

The address, with other information, has been forwarded to you.

K. Lansing, Quebec.—Will you kindly send me the address of the shop at which the piano lamp mentioned in a recent issue of THE MUSICAL COURIER is to be found, also the price? I should like at the same time to make some inquiries concerning studio furnishings. Can you tell me where I can find a circular table of Japanese hammered brass?

At Vantine's, the Oriental store on Broadway, where also there are two special designs in circular tables, which are very artistic, and if neither of these suits your purpose and if you will send a self addressed envelope, I will send you the address of a person whom, I happen



to know, has one to dispose of and that seems to answer your purpose.

G. H. S., Worcester, Mass.—I am an amateur singer and have been asked to sing at two musicals during the first week of February—one in the evening and the other in the afternoon. Will you please tell me whether a cloth or a silk gown would be best suited to both occasions, as I can have but one?

I would suggest a messaline in one of the medium shades, such as old or burnt blue, or one of the new raspberry shades, made with a removable yoke and sleeves of dyed net or lace.

R. W.—Would a fur toque be all right to wear with a white cloth gown at an afternoon recital?

If you insist upon wearing a hat, a fur toque is infinitely preferable to some of the monstrosities that one or two of the New York artists have worn this season, and the fur and white cloth are very striking.

L. J. H., Syracuse.—My daughter, who is about to start in a professional career, has been asked to sing gratis for one of the most exclusive clubs. Apropos of the discussion about music that is going on, would such a step be really of more hindrance than help to her?

If you have followed the discussion of this subject as your letter suggests, you will understand, the trend of general sentiment toward the matter; but, of course, there are always circumstances that must influence an individual case.

#### HERMANN KLEIN SUNDAY CONCERT.

The Sunday afternoon concerts at the German Theater, under the direction of Hermann Klein, continue to maintain their high standard, and the sixteenth in the series which took place this week was rendered distinctive by the appearance of that temperamental Russian violinist, Petschnikoff. A trio by Robert Kahn, performed for the first time in this country, was an interesting feature also. Other artists participating were Kitty Cheatham in songs and recitations; Carrie Hirschman, pianist; Avery Belvor, baritone, and Darbshire Jones, cellist. The accompanists were Flora MacDonald and Arthur Rosenstein. The program follows:

- Trio, piano and strings, E major, op. 19. Allegro. Andante.  
Allegro con fuoco (First time in America). Robert Kahn  
Carrie Hirschman, Mr. Petschnikoff and Darbshire Jones.
- Hungarian songs—  
At Night Karel Bendl  
Betrayal Karel Bendl  
Avery Belvor.
- Solos, violoncello—  
Chant Elégiaque Van Goëns  
Minuet Hugo Becker  
Darbshire Jones.
- Recitations—  
Phyllida Flouts Me (Elizabethan love-lyric). Music by Stanley Hawley  
Butterflies (from Francois Coppée). Music by Minnie Cochrane  
The Little Gray Lamb Archibald Sullivan  
When Malindy Sings Paul Lawrence Dunbar  
Kitty Cheatham.
- Solo, piano, Hungarian Rhapsody, No. 12. List  
Carrie Hirschman.
- Songs—  
For a Dream's Sake F. H. Cowen  
A Barque at Midnight Frank Lambert  
Avery Belvor.
- Solos, violin—  
Melody Tchaikowsky  
Danse Russe Petschnikoff  
Mr. Petschnikoff.
- Songs—  
An Old Romance Guy d'Hardelot  
The Bogey Man Amy Troubridge  
The Plaint of the Little Bisque Doll Herman Avery Wade  
Visitors Waddington Cooke  
Kitty Cheatham.

The trio by Robert Kahn, of Berlin, at one time a private pupil of Brahms, proved itself to be well worthy of

study. In these days of great latitude in the art of composing it is instructive to listen to works written in strict form, and it is strange indeed that our young composers do not see that in no other way can the mind be so disciplined and developed as in work of this nature. While the symphony remains as yet man's last word in concert music, the string quartet stands in the same relation to chamber music, and perhaps there is no greater test of sound musicianship than the possession of the mental grasp that renders one proficient in part writing. And while independence of thought and originality of expression are precious beyond compare, it cannot be denied that the study of form is indispensable to the good composer and constitutes the basic evidence of his value. As a result of the present musical unrestraint, compositions are liable to become chaotic, unintelligible and incoherent to an amazing degree, and it is to be hoped that there will be a reaction in favor of the classic forms that have stood the test of time. The string quartet, the trio for strings and piano, and all compositions of this class, though written in sonata form, are far less complex than the symphony, and naturally so, since they are essentially chamber music and need no such development as the symphony demands. But perhaps this very complexity is, in a way, an aid to the composer, as affording him the opportunity of using more material which, indeed, he finds ready to his hand in the varied coloring and tonality of the instruments of the orchestra; whereas in chamber music he is restricted to the delicate web of the woven voices of the strings, each string having but one voice. In such a tone-fabric as this every note counts, each voice must speak its own speech always, perfectly distinct and yet at the same time wrought into significant relationship with the other voices. Creative power and the mysterious and intricate processes through which beauty is revealed to us are higher than law certainly, yet they are built upon it and nothing in exact science can be more inexorably logical than the relationship of the component parts of an harmonic structure which is put together in accordance with the laws of part-writing. The economy of material is, in itself, a beautiful thing. There must be not one superfluous note, every one in the sequence of tones must have its reason for being, and when this is accomplished we have as a result consummate art, satisfying alike to heart and brain. It is easy to see that such a study is one of the best of educators, and it is easy to see also that it is a process by which inferior minds are speedily eliminated.

Of Mr. Kahn's trio it is a pleasure to record that it is a musicianly and well thought out work. While masterly in scope and freshness of idea, the boundary line of chamber music was never overstepped, and he adheres to the above view of such an artistic conception. The andante expressed a haunting and penetrating beauty, and the finale was brilliant and strikingly new in conception. From the beginning to the end of the entire work the attention was keenly held.

Petschnikoff, as usual, entranced his audience with the marvelous individuality of his playing. It perhaps seems strange that following all the other great artists of the violin this man can actually present to us something new in violin virtuosity, but that he does so is beyond question. The noble sweep of the bow, free yet powerful, the dazzling brilliancy of execution, the breadth of delivery and perfect polish of phrasing all unite to form the splendid achievement of this artist. Moreover, he infuses into his interpretation the flaming ardor of his own imagination so that even the dullest passages are touched to beauty. In his own "Danse Russe," an interesting and characteristic composition, the wonderful harmonies seemed like the ringing of exquisite and ethereal fairy bells.

Avery Belvor sang in a pleasing manner, displaying much feeling, and his enunciation was particularly clear-cut. Carrie Hirschman proved herself a pianist of fine instincts and her technical equipment is remarkably effective, and Darbshire Jones acquitted himself creditably, while Kitty Cheatham was as delightful as ever in her recitations and showed herself the same charming artist as heretofore. A fairly good-sized audience was present in spite of the inclement weather.

Next Sunday the program will be given by Germaine Schnitzer, piano; Isabel Bouton, mezzo soprano; Reinald Werrenrath, baritone; Hans Letz, violin, and Jean Schwiller, cello.

#### Triumph for Otto Meyer in Iowa.

[By telegraph to THE MUSICAL COURIER.]

CLINTON, Ia., January 18, 1929.

Otto Meyer, the violinist, received an ovation at the Clinton Theater tonight. Tremendous enthusiasm. Eighteen recalls; every number encored; largest concert audience in years; great artistic success.

CHARLES F. DIXON,  
Manager of the Clinton Theater.

Goldmark's "Rustic" symphony was played at the recent Vienna Philharmonic concert (led by Weingartner), and the aged composer, who was present, received an ovation.

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## WANTED

DEBUT CHANCES.—There is an opportunity for a number of singers if they wish to make debuts in Europe in opera to do so at a minimum expense, under splendid auspices, guaranteed. No arrangements made unless the evidence is given of their fulfillment in the most legitimate manner. Address "Opera," c/o MUSICAL COURIER.

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WANTED—A man with capital, acquainted with musical affairs or musical agency affairs, who can handle the interests of a number of European artists and also several American artists, who have combined to appear in this country during the coming season. The man must be possessed of some means, must have a business knowledge of managing, and must be a good organizer, discipline and business being requisites. Address "Manager," c/o MUSICAL COURIER.

WANTED—September, 1909, teacher of vocal culture, sight singing and musical history in College of Music near New York. Address application C. Fillmore, 14 rue Lauriston, Paris, France.

MUSICIAN—Capable of orchestrating a Grand Opera Vocal Score. Address "Grand Opera," care MUSICAL COURIER, 437 Fifth Avenue, New York City.

## People's Symphony Auxiliary Club Concert.

The People's Symphony Auxiliary Club gave its third concert of the season Friday evening, January 15, at Cooper Union Hall. The Dannreuther Quartet and Maurice Kaufman, solo violinist, were heard in the following program:

Piano quartet, G minor.....Mozart  
Dannreuther Quartet.  
Adagio.....Boccherini  
Ballade et Polonaise.....Vieuxtemps  
Maurice Kaufman, violin.  
Piano quintet, op. 114, C major.....Rheinberger  
Dannreuther Quartet, and Mrs. Dannreuther, pianist.

The work of the society is attracting widespread attention, as is evidenced by the size of the audiences, which, instead of diminishing, are growing larger and larger, and it goes without saying that the people appreciate every concert to the utmost. But the most important point about these concerts is that they are gradually educating the attendants (who for the most part are students and workers) to thoroughly understand all that is substantial and good in music. The next concert will take place at Carnegie Hall Friday evening, January 22, when the orchestra will be heard in works by Beethoven, Weber, Bach and Sibelius. Laura Combs, soprano, will be the soloist.

## Albert Spalding's January Engagements.

Thursday evening, January 21, Albert Spalding will be heard at Carnegie Hall with the Volpe Symphony Orchestra in a Mendelssohn Anniversary Concert; on the afternoon of January 23 he will be in Brooklyn, with the New York Orchestra and in the evening of the same day he will play in a private engagement. January 24 he will be in Washington, and January 28, 29 and 30 he will play in Chicago.

## Mendelssohn and Chopin Celebrations in Brooklyn

As previously announced in THE MUSICAL COURIER, the Brooklyn Institute will give a series of Mendelssohn and Chopin programs to commemorate the centennial birthdays of these composers. The New York Symphony Orchestra, with Albert Spalding as soloist, will give the first Mendelssohn concert at the Brooklyn Academy of Music Saturday afternoon, January 23. Spalding will play the Mendelssohn violin concerto and the other works are the "Scotch" symphony; overture "Fingal's Cave," and two excerpts from the "Midsummer Night's Dream" suite.

Josef Hofmann will give a recital at the Academy of Music Wednesday afternoon, February 3, Mendelssohn's

birthday. The pianist will devote his program to Mendelssohn compositions.

A third Mendelssohn concert will occur on March 16, when the Brooklyn Oratorio Society, under the direction of Walter Henry Hall, will sing Mendelssohn's "Elijah."

Paderewski is to give a Chopin program some time in March. All of these concerts are under the auspices of the Institute.

## Louisville.

LOUISVILLE, Ky., January 14, 1909.

The absence of THE MUSICAL COURIER correspondent from the city for some weeks has made it necessary to delay the notices of several concerts, which took place last month. December 18, the Oratorio Society gave a concert, assisted by the Symphony Orchestra, with Flora Marguerite Bertelli, Virginia Shafer, William F. Beard and John Dwight Sample as soloists, and Gratz Cox directing. The program included Mozart's "Requiem" and excerpts from "In a Persian Garden." Mr. Beard was formerly a resident of Louisville, but has been for some years a successful singer and teacher in Chicago.

December 18, the choir of Calvary Church gave a most enjoyable and well-attended concert under the direction of Fred Cowles, organist and choirmaster. Mr. Cowles has one of the largest and most popular choirs in the city, and the affair was a success in every way. On the 29th of the month the Philharmonic Society gave its first concert since the return of Karl Schmidt from New York. The program embraced some old favorites as well as a few new offerings, among the latter being an arrangement of "Madame Butterfly," in which Mrs. Douglas Webb's beautiful voice was heard as "Butterfly," John Manly singing "Pinkerton." A fantasia on themes from "La Fille du Regiment" was played as a 'cello solo by Karl Schmidt, to whom the audience accorded a most enthusiastic welcome. The program was repeated on Sunday afternoon, January 10, to a crowded house.

K. W. D.

## Jackson, Miss.

JACKSON, Miss., January 14, 1909.

For various reasons several of the musical events promised for the Christmas and New Year season were withdrawn or postponed. A very delightful musicale was given at the home of Mrs. Charles McDavitt on North street, in honor of her two sisters, Mrs. Thad Lampton, of Magnolia, Miss., and Mrs. Frank Lee, of Shreveport, La. An informal program was given, the piano numbers being: Nicodé, Tarantelle, by Mrs. Mills; Chaminade, Prelude, by Mrs. Buck; Liszt, Second Rhapsodie, by Mrs. Galloway. The vocal numbers were given by Mrs. Shands and Miss Henry. Mrs. Hines was the violinist of the occasion.

Wednesday, January 13, a deferred meeting of the Chaminade Club was held at the residence of Mrs. Hawkins. A miscellaneous program was given, as follows: "Warum," by Mrs. Hawkins; vocal selection by Mrs. Davis; "A Curious Story," by Mrs. Price; "Dust Thou Remember" (Godard), by Mrs. Gunter; two selections from MacDowell (etude and Scotch poem), by Miss Giltner; "Crescendo" (Lassen), by Mrs. Galloway; vocal selection by Mrs. Cooper; nocturne (Brassini), by Miss Ragland. The club is planning a concert for an early date and the members also hope to arrange a lecture on some musical subject by a well-known author and critic from Boston.

G. D. E.

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## People's Symphony Auxiliary Club Concert.

The People's Symphony Auxiliary Club gave its third concert of the season Friday evening, January 15, at Cooper Union Hall. The Dannreuther Quartet and Maurice Kaufman, solo violinist, were heard in the following program:

Piano quartet, G minor.....Mozart  
Dannreuther Quartet.  
Adagio.....Boccherini  
Ballade et Polonaise.....Vieuxtemps  
Maurice Kaufman, violin.  
Piano quintet, op. 114, C major.....Rheinberger  
Dannreuther Quartet, and Mrs. Dannreuther, pianist.

The work of the society is attracting widespread attention, as is evidenced by the size of the audiences, which, instead of diminishing, are growing larger and larger, and it goes without saying that the people appreciate every concert to the utmost. But the most important point about these concerts is that they are gradually educating the attendants (who for the most part are students and workers) to thoroughly understand all that is substantial and good in music. The next concert will take place at Carnegie Hall Friday evening, January 22, when the orchestra will be heard in works by Beethoven, Weber, Bach and Sibelius. Laura Combs, soprano, will be the soloist.

## Albert Spalding's January Engagements.

Thursday evening, January 21, Albert Spalding will be heard at Carnegie Hall with the Volpe Symphony Orchestra in a Mendelssohn Anniversary Concert; on the afternoon of January 23 he will be in Brooklyn, with the New York Orchestra and in the evening of the same day he will play in a private engagement. January 24 he will be in Washington, and January 28, 29 and 30 he will play in Chicago.

## Mendelssohn and Chopin Celebrations in Brooklyn

As previously announced in THE MUSICAL COURIER, the Brooklyn Institute will give a series of Mendelssohn and Chopin programs to commemorate the centennial birthdays of these composers. The New York Symphony Orchestra, with Albert Spalding as soloist, will give the first Mendelssohn concert at the Brooklyn Academy of Music Saturday afternoon, January 23. Spalding will play the Mendelssohn violin concerto and the other works are the "Scotch" symphony; overture "Fingal's Cave," and two excerpts from the "Midsummer Night's Dream" suite.

Josef Hofmann will give a recital at the Academy of Music Wednesday afternoon, February 3, Mendelssohn's

birthday. The pianist will devote his program to Mendelssohn compositions.

A third Mendelssohn concert will occur on March 16, when the Brooklyn Oratorio Society, under the direction of Walter Henry Hall, will sing Mendelssohn's "Elijah."

Paderewski is to give a Chopin program some time in March. All of these concerts are under the auspices of the Institute.

## Louisville.

LOUISVILLE, Ky., January 14, 1909.  
The absence of THE MUSICAL COURIER correspondent from the city for some weeks has made it necessary to delay the notices of several concerts, which took place last month. December 18, the Oratorio Society gave a concert, assisted by the Symphony Orchestra, with Flora Marguerite Bertelli, Virginia Shafer, William F. Beard and John Dwight Sample as soloists, and Gratz Cox directing. The program included Mozart's "Requiem" and excerpts from "In a Persian Garden." Mr. Beard was formerly a resident of Louisville, but has been for some years a successful singer and teacher in Chicago.

December 18, the choir of Calvary Church gave a most enjoyable and well-attended concert under the direction of Fred Cowles, organist and choirmaster. Mr. Cowles has one of the largest and most popular choirs in the city, and the affair was a success in every way. On the 29th of the month the Philharmonic Society gave its first concert since the return of Karl Schmidt from New York. The program embraced some old favorites as well as a few new offerings, among the latter being an arrangement of "Madame Butterfly," in which Mrs. Douglas Webb's beautiful voice was heard as "Butterfly," John Manly singing "Pinkerton." A fantasia on themes from "La Fille du Regiment" was played as a 'cello solo by Karl Schmidt, to whom the audience accorded a most enthusiastic welcome. The program was repeated on Sunday afternoon, January 10, to a crowded house.

K. W. D.

## Jackson, Miss.

JACKSON, Miss., January 14, 1909.  
For various reasons several of the musical events promised for the Christmas and New Year season were withdrawn or postponed. A very delightful musicale was given at the home of Mrs. Charles McDevitt on North street, in honor of her two sisters, Mrs. Thad Lampton, of Magnolia, Miss., and Mrs. Frank Lee, of Shreveport, La. An informal program was given, the piano numbers being: Nicodé, Tarantelle, by Mrs. Mills; Chaminade, Prelude, by Mrs. Buck; Liszt, Second Rhapsodie, by Mrs. Galloway. The vocal numbers were given by Mrs. Shands and Miss Henry. Mrs. Hines was the violinist of the occasion.

Wednesday, January 13, a deferred meeting of the Chaminade Club was held at the residence of Mrs. Hawkins. A miscellaneous program was given, as follows: "Warum," by Mrs. Hawkins; vocal selection by Mrs. Davis; "A Curious Story," by Mrs. Price; "Dost Thou Remember" (Goddard), by Mrs. Gunter; two selections from MacDowell (etude and Scotch poem), by Miss Giltner; "Crescendo" (Lassen), by Mrs. Galloway; vocal selection by Mrs. Cooper; nocturne (Brassini), by Miss Ragland. The club is planning a concert for an early date and the members also hope to arrange a lecture on some musical subject by a well-known author and critic from Boston.

G. D. E.

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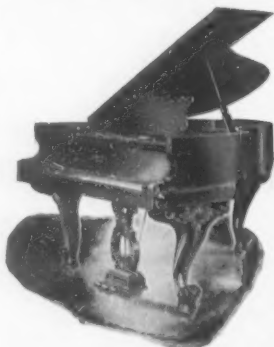
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